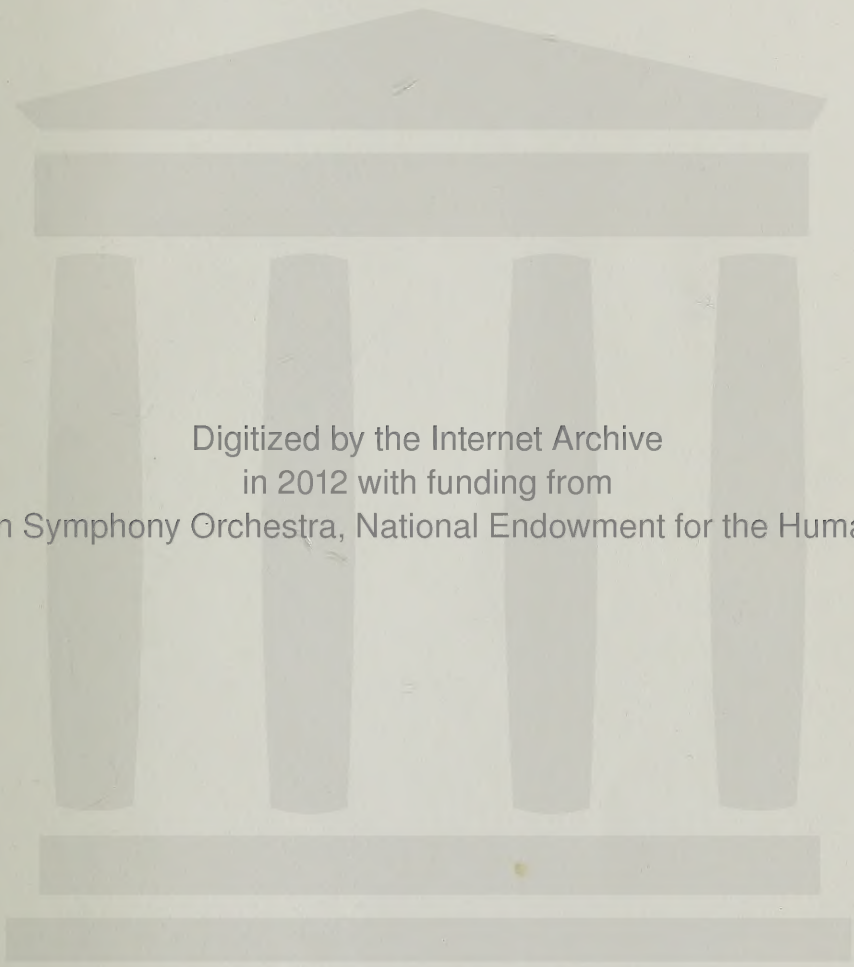
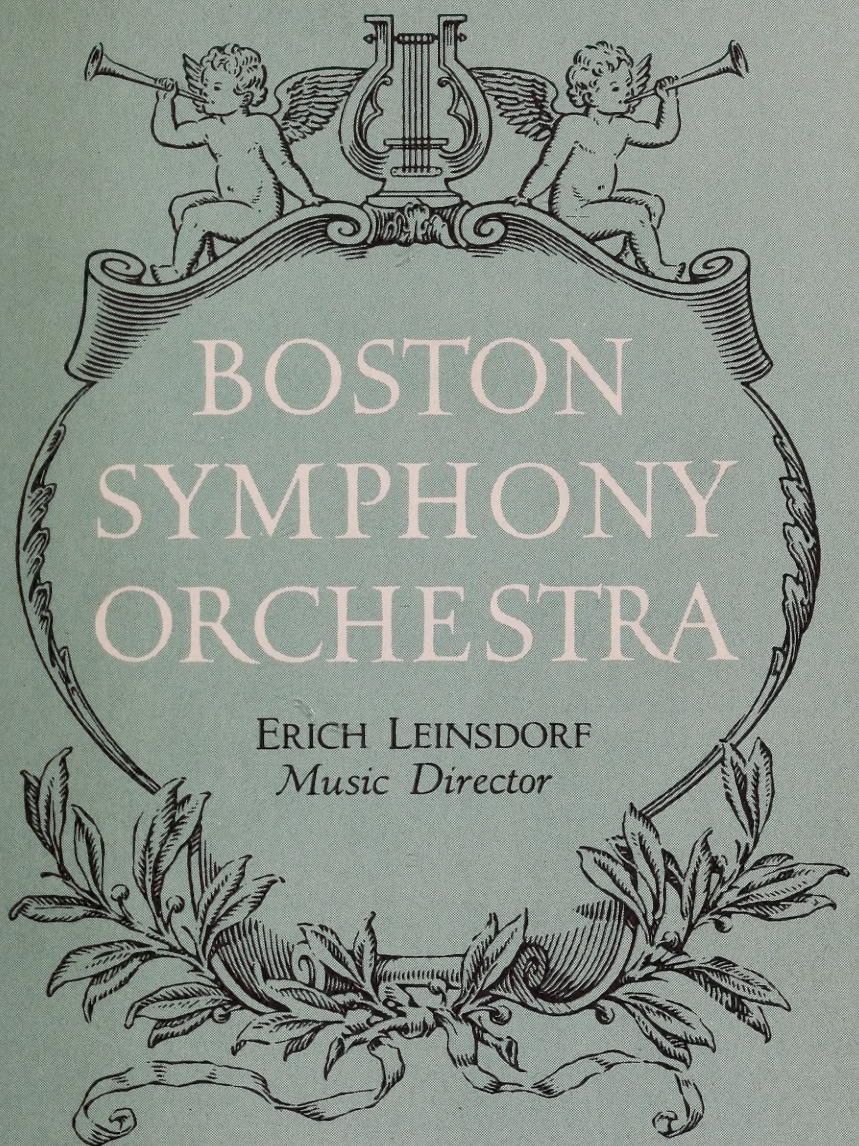


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Concert Bulletin of the

FIRST WEEK

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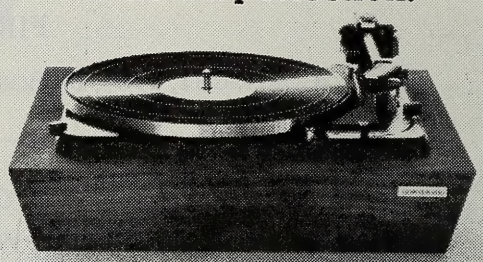
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WEEKEND PRELUDE

Friday Evening, June 30, at 7:00

MALCOLM FRAGER, *Piano*

Assisted by DORIOT ANTHONY DWYER, *flute*

BEETHOVEN

SONATA IN F MAJOR, *Op.* 10, No. 2

Allegro—Allegretto—Presto

In his Opus 10, Beethoven first adopts his plan of writing piano sonatas in three movements. In the second Sonata of this opus, the expected slow movement is omitted and the *Scherzo,* as middle movement, is modified to an *allegretto,* flowing melodiously in a gentle F minor. The returning refrain is written out and freshly developed. The Trio maintains the lyric mood, variety being reserved for the short *Finale* on a single canonic theme, this time clearly and ringingly gay.

SIX THEMES WITH VARIATIONS, *Op.* 105
TEN THEMES WITH VARIATIONS, *Op.* 107

These two sets of variations were composed in 1818-1820 for G. Thomson in Edinburgh, and were written for piano solo, or piano with flute or violin. In this performance the flute version will be used. The variations are based on folk songs, many of them Scottish but others from Austria or Switzerland, and two from Russia. In this performance numbers 1-4 and 5 (Scottish) will be played from Op. 105 and numbers 7 and 8 (Russian) from Op. 107.

PROKOFIEV

PRELUDE, *Op.* 12, No. 7

This Prelude was published in 1913. It is marked *Vivo e delicato.* Below a rippling figure in the right hand, a typically folk-song theme sings its way. In the central section Prokofiev indulges in his usual *ostinato* rhythmic pattern, over which the right hand plays *pianissimo* glissandos. Before the conclusion of the composition, both the quiet opening and the motor-like middle section are combined. Here again, however, the Prelude moves from a climactic *forte* to a triple *piano* ending.

MARCH, *Op.* 12, No. 1

On March 7, 1915, Prokofiev made his first appearance abroad in Rome. At this concert he played several of the numbers which comprise Opus 12. No. 1 is a short March which opens *pianissimo* and builds to a highly dissonant and *fortissimo* climax before subsiding in the last four bars to a sudden *piano.* This March was presumably written as early as 1906, but not published until 1913.

PIANO SONATA No. 3 IN A MINOR, *Op.* 28

This Sonata bears the sub-title, "From Old Notebooks." Apparently Prokofiev used material from a discarded conservatory sonata which had been written in 1907, and revised it in final form in 1917. It is a brief one-movement sonata, which opens with a brilliant *Allegro tempestuoso,* followed by a typically lyrical melody marked *Moderato.*

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PROGRAM NOTES

At the conclusion of last year's season at Tanglewood, John N. Burk brought to a close 48 years of service as program annotator for the Orchestra's concerts. His work is internationally known, and by many he was considered the dean of program annotators. He is also the author of distinguished books on Beethoven, Mozart and Clara Schumann. With his permission, much of his writing is being used for this season's program notes. The editor of the programs this summer will be Donald T. Gammons.

THE SOLOISTS

MALCOLM FRAGER

Malcolm Frager, born in St. Louis in 1935, was a *magna cum laude* graduate of Columbia University in New York. He studied there with Carl Friedberg, and later at the American Conservatory at Fontainebleau and the Marlboro Music School. Since his debut recital in New York in 1952 he has toured extensively; in the Soviet Union, South America, Europe and Iceland, as well as in this country. He has won several prizes, notably the Edgar M. Levintritt Award in the United States in 1959, and the Queen Elisabeth of Belgium International Music Competition in Brussels in 1960.

This is the fifth consecutive season that Mr. Frager has appeared as soloist with the Boston Symphony Orchestra at the Berkshire Festival concerts.

YEHUDI MENUHIN

Born in New York in 1916 of Russian parents, Yehudi Menuhin began his violin lessons at the age of five. Over the years he studied with three distinguished teachers, Louis Persinger, George Enesco and Adolf Busch. He made his debut as soloist in San Francisco in 1923 at the early age of seven. Since that time he has appeared with every major orchestra in the world, and has played under the baton of every distinguished conductor for the last fifty years. During the first World War he added hundreds of concerts a year to his usual routine, playing often two or three times a day for men and women of the armed services of all nations. He has received many decorations and awards of honor, the list of which would be impressive.

At the moment Mr. Menuhin is the artistic director of two festivals in his two adopted countries. The first is in Bath, England, where he conducts in addition to directing the Festival. The

(Continued on page 30)

Friday Evening, June 30, at 9:00

ERICH LEINSDORF, *Conductor*

PROKOFIEV — *Symphony No. 5, *Op.* 100

I. Andante
II. Allegro moderato
III. Adagio
IV. Allegro giocoso

Intermission

BEETHOVEN — *Violin Concerto in D major, *Op.* 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

Soloist: YEHUDI MENUHIN

Program Notes

Friday Evening, June 30

SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Prokofiev wrote his Fifth Symphony in Soviet Russia in one month in the summer of 1944, fifteen years after his Fourth. He gave out a statement at the time that he intended it as "a hymn to free and happy Man, to his mighty powers, his pure and noble spirit." Such a dedication was in accord with official pronouncements that music should be addressed directly to the people. The sentiment was all very fine, but Prokofiev evidently considered it too broadly inclusive, for he added a personal claim: "I cannot say that I deliberately chose this theme. It was born in me and clamored for expression. The music matured within me. It filled my soul."

The treatment, though traditional in form, is deeply felt, subjective and daring, and seems at times possessed of the dramatic tensions of the war period in which it was composed. The Symphony had its première in Moscow in January, 1945, with the composer conducting. Then in November of that

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year Serge Koussevitzky and the Boston Symphony Orchestra introduced the score to America.

The opening movement is an Andante, built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. Following the recapitulation, an impressive coda brings the movement to a close. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment. The melody, passed by the clarinet to the other woodwinds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in ¾ time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense.

The Adagio slow movement has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth *espressivo* by the woodwinds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The Finale opens *allegro giocoso,* and after a brief tranquil (and reminiscent) passage for divided cellos and basses gives its light, rondo-like theme. There is a quasi-gaiety in the development section, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance—as at the end.

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CONCERTO FOR VIOLIN IN D MAJOR, *Op.* 61

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in 1806, Beethoven's Violin Concerto was first performed by Franz Clement at the *Theater-an-der-Wien,* in Vienna, December 23, 1806. It was published in 1809.

The five introductory taps on the drum becomes the basic pattern of the entire movement. The rhythm, squarely measuring off the bar, becomes omnipresent and gives the whole context a downright, on-the-beat character. The rhythm is inherent in two phrases of the main theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transitional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

The Larghetto is subdued by mutes upon the strings; and only three pairs of instruments to match them—clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it carry the melody. The Rondo theme is tossed from the middle to the high



range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm response. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

The Violin Concerto belongs to the prodigiously abundant year of the Fourth Symphony, the Rasoumowsky Quartets, the first revision of "Fidelio," the Piano Sonata in F minor, the Thirty-two Variations in C minor, and if Thayer's theory is accepted, the Fourth Piano Concerto. Among these the Violin Concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23, 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr. Bertolini gave to Otto Jahn in support of his claim that "Beethoven never finished commissioned works until the last minute." According to another witness, cited by Thayer, Clement played the concerto "at sight."

In this performance Mr. Menuhin will play the Kreisler cadenzas.

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Saturday Evening, July 1, at 8:00

ERICH LEINSDORF, *Conductor*

BEETHOVEN — Symphony No. 4, in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

PROKOFIEV — †"Lieutenant Kije," Orchestral Suite, *Op.* 60

I. Birth of Kije
II. Romance
III. Kije's Wedding
IV. Troika
V. Burial of Kije

Baritone Solo: DAVID CLATWORTHY

Intermission

BEETHOVEN — Symphony No. 7, in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

†First performance in this version at the Festival concerts

Saturday Evening, July 1

SYMPHONY IN B-FLAT MAJOR NO. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

This Symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1807, at the house of Prince Lobkowitz in Vienna.

The long opening Adagio has none of the broad chords or flourishes of the classical introduction; it is no meandering fantasia but a reverie, precisely conceived, musing upon its own placid theme in a sombre minor which is soon to be banished. Incisive staccato chords establish at once the brightness of B-flat major and the beat of the allegro vivace. The subject matter of this movement is as abundant as that of the first movement of the *Eroica,* the exposition extending through 154 bars, unfolding one new thought after another in simple and inevitable continuity. The main theme, with its staccato notes, is taken up by the whole orchestra and then given humorously (and differently) to the bassoon over whispered trills from the violins. It generates excitement in the violins and breaks with energetic syncopated chords which bring in the dominant key, and from the flute the graceful and lilting second subject, which suggests a crescendo in short chords and a new theme in canonic

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dialogue between the clarinet and bassoon. Another syncopated subject ends the section. The development plays lightly with fragments of the principal theme, and the little rhythmic figure which introduced it. The theme is combined with the second theme proper. There is a full recapitulation, more brilliantly written.

The Adagio is built upon a theme first heard from the strings and then from the full choirs in a soft cantabile. The accompanying rhythmic figure pervades the movement with its delicate accentuation, appearing by turn in each part of the orchestra, now and then in all parts at once, and at the last quite alone in the timpani. This instrument, used only for reinforcing up to this point, takes on a special coloring. The movement continues its even, dreaming course with not a moment of full sonority. It sings constantly in every part. Even the ornamental passages of traditional slow movement development are no longer decoration, but dainty melodic tracery. No other slow movement of Beethoven is just like this one. What Wagner wrote of Beethoven in general can be applied to this adagio in a special sense: "The power of the musician cannot be grasped otherwise than through the idea of magic. Assuredly while listening we fall into an enchanted state. In all parts and details which to sober senses are like a complex of technical means cunningly contrived to fulfill a form, we now perceive a ghostlike animation . . . a pulsation of undulating joy, lamentation and ecstasy, all of which seem to spring from the depths of our own nature. . . . Every technical detail . . . is raised to the highest significance of spontaneous effusion." There is no accessory here, no framing of a melody; every part in the accompaniment, each rhythmical note, indeed each rest, everything becomes melody.

The third movement is characterized by alternate phrases between wood winds and strings. The Trio, which in interest dominates the Scherzo section, makes a second return before the close, the first symphonic instance of what was to be a favorite device. The finale, which is marked allegro ma non troppo, takes an easily fluent pace, as is fitting in a symphony not pointed by high brilliance. Its delightful twists and turns have an adroitness setting a new precedent in final movements.

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"LIEUTENANT KIJE," ORCHESTRAL SUITE, *Op.* 60

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

In 1933 Prokofiev wrote incidental music for a motion picture. The plot of the picture centered around an amusing anecdote. In misreading the report of a military aide the Czar inadvertently coined a new name for a Russian officer. No such person existed, but in order not to offend the Czar, the courtiers were loath to inform their ruler of his mistake. The film goes on to portray the life and adventures of this imaginary character from birth to death. From the film music the composer contrived the Suite, which was completed and published the following year. The five sections comprising the Suite and their explanation follows.

I. "The Birth of Kije," which is symbolized by a fanfare of brass, drum rolls and other suitable musical exclamations.

II. "Romance." This section was originally written for a baritone solo. The composer later made his own arrangement, substituting the tenor saxophone for the vocal solo. This is also true of the "Troika." In this performance the baritone solo will be used and the text reads as follows:

Heart, be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.

My grey dove is full of sorrow—
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

III. "Kije's Wedding." This is Kije in romantic mood and the music is written in a mock ceremonial manner.

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IV. "Troika." Again the baritone soloist appears and sings a lusty song accompanied by music suggesting the motion of a three-horse sleigh. The translation is as follows:

A Woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.
Come here, I say; come here, I say.
And have no fear with me.

Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.
So all those who are about,
Keep going in and coming out,
Night and day they roam about.*

V. "Burial of Kije." In this section much of the material from earlier movements is heard again but in varied form and with a definite feeling of irony. A muted cornet plays and fades into silence as the Suite comes to a close.

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

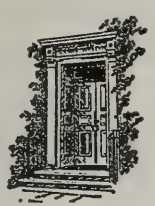
Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

Beethoven was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed. Four years had elapsed since the Pastoral Symphony, but they were not unproductive years, and the Eighth was to follow close upon the Seventh, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove* is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near

* Sir George Grove: *Beethoven and his Nine Symphonies* (1896).



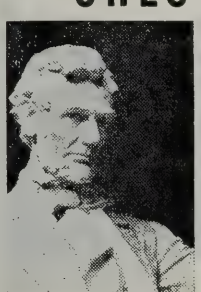
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Prague, "seems to have enjoyed himself thoroughly—in the midst of an intellectual and musical society—free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not unconducive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

• •

It would require more than a technical yardstick to measure the true proportions of the Seventh Symphony—the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality—the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in

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C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music—it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. The problem of the proper tempo for this Allegretto has troubled conductors over the years. Their concern was heightened by the fact that Beethoven in his last years seemed to disapprove of the lively tempo often used. Nevertheless, in most modern performances and including that by Mr. Leinsdorf, the movement is considered definitely as an Allegretto, with no hint of a funeral character.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence,

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with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters." Schumann calls it "hitting all round" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.' " Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.

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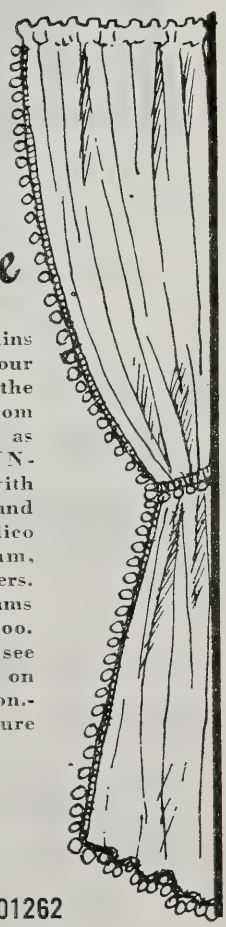
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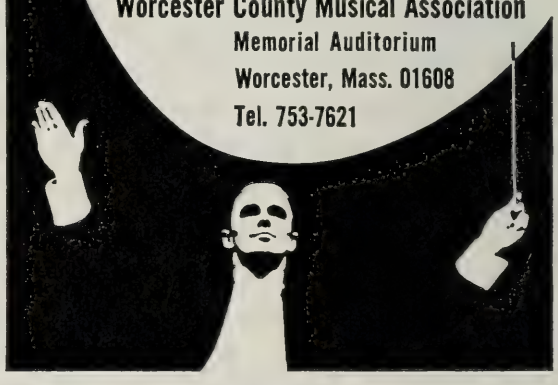
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PROKOFIEV †Scenes from "Romeo and Juliet," *Op.* 64

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Romeo, Mercutio, and Benvolio Masked
Dance of the Knights
Gavotte of the Departing Guests
Romeo
Dance of Love
Dance for Five Couples at the Festival

Part II

Duel and Death of Tybalt
Interlude
Juliet
Morning Serenade
Dance of the Maidens
Funeral for Juliet
Death of the Lovers

Intermission

BEETHOVEN *Piano Concerto No. 4, in G major, *Op.* 58

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II. Andante con moto
III. Rondo: Vivace

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MR. FRAGER plays the Steinway Piano

†First performance in this version at the Festival concerts

Sunday Afternoon, July 2

SCENES FROM "ROMEO AND JULIET," *Op.* 64

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

The Ballet itself was composed in 1935 for the Bolshoi Theatre in Moscow. It was first performed at Brno in Czechoslovakia in 1938. The first Russian performance was at the Kirov Theatre, in Leningrad, January 11, 1940, when Galina Ulanova danced Juliet. Before the Ballet as such was introduced, Prokofiev compiled two suites from this music and later a third. The first was performed in Moscow on June 24, 1936, under the direction of Golovanov. There was a performance in Paris on December 19. Its first hearing in this country was at the concerts of the Chicago Orchestra, January 21, 1937, when Prokofiev conducted. The composer wrote a suite for piano from this music in 1937.

The second suite had its first performance in Soviet Russia in the spring of 1937. It was subsequently played in Paris, Prague and London. The composer conducted the first American performance at the concerts of the Boston Symphony Orchestra, March 25, 1938.

It is often said that the external circumstances of a composer's life have little bearing on the creative periods of his career. Whether a person writes in Paris, in New York, or elsewhere would seem to make little difference to his sense of musical æsthetics. However, it does seem that in the case of Prokofiev, an abrupt change occurred when he returned from his long visit in Paris to his native Russia, where, in 1935, he became a Soviet citizen. In

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Paris, much of his music was full of a certain amount of grotesqueness and sarcasm, with bitterly dissonant harmonies. When he returned to Russia, whether influenced by party lines or not, he seems to have sought for a much simpler and more lyrical mode of musical expression. This was already evident in the music for *Lieutenant Kije* and in the music for *Egyptian Nights,* which was a concoction drawn from Shaw's *Caesar and Cleopatra,* Pushkin's *Egyptian Nights* and Shakespeare's *Antony and Cleopatra.* Already Prokofiev was acquainted with several of the Shakesperian dramas. At this very time *Romeo and Juliet, Hamlet, Othello* and *King Lear* had been given in the Soviet theatres. It was therefore with a great deal of excitement that Prokofiev received a suggestion from the Leningrad Theatre of Opera and Ballet that he write a ballet on the theme of Shakespeare's *Romeo and Juliet.* In the spring of 1935 he spent many hours with the director Radlov, carefully working out the scenario of the future ballet.

"When I am asked to write music for a ballet or film, I rarely consent immediately, even if I know the text of the work, for it takes me from five to ten days to 'see' it, that is, to visualize the characters, their emotions, and their actions in terms of music." This was written by Prokofiev himself in 1936.

When the ballet was completed, it was not accepted for production immediately. The dancers found the rhythms intricate, and those who heard the music seemed to be dismayed. One listener remarked, "there is no tale

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of greater woe than Prokofiev's music for *Romeo.*" Because of the failure to produce the work as a ballet at that time, Prokofiev arranged two suites for orchestra from the music, as well as a set of ten pieces for piano based on the same text. In 1947 he was to produce a third suite which incorporated music not heard in the previous two. The first two suites were heard before the full stage production of the ballet, which took place in Brno in Czechoslovakia in 1938. The first performance in Russia was given on January 11, 1940 by the Kirov Ballet in Leningrad, with Ulanova dancing the role of Juliet.

For some people the idea of presenting Shakespeare's tragedy on the ballet stage seems blasphemous; it would seem to be impossible to express the many psychological nuances, the entire range of feelings expressed in the tragedy, without the power of the poetic word. In fact, although there had been earlier attempts at ballet based on Shakesperian dramas, none of them had been successful. One of the most recent was by the English composer Constant Lambert, who wrote a ballet in the 1920's. However, in the hands of Prokofiev, the work becomes a true masterpiece. He delineates with great skill the various characters in the tragedy. The music for Juliet depicts the young girl, at first simple, and then, stirred by her love for Romeo, deeply passionate. The music for Romeo varies from the early romantic yearning to the ardent passion of a lover. Nor was Prokofiev unaware of the comic elements which are apparent in the nurse, or the gay ebullience of Mercutio. Behind the major figures Prokofiev senses and depicts the enmity between the Montagues and the Capulets. The ballet follows the drama quite closely, with almost no inserted illustrative dance numbers. Actually, the only set dances in the entire score are the street dances in the first and second acts, the ballroom dance in the first act, and the Dance of the Young Girls with the Lilies in the last act. At the end of Act II, Prokofiev uses an expanded version of his own D major Gavotte from the Classical Symphony.

The music is based on a leitmotiv system. There are definite themes which portray Juliet, Romeo and Tybalt. The Nurse has an amiably fussy theme which fits her exactly, and the music for the Knights, both Montague and Capulet, is indicated by a rather brash and dotted-dash rhythm arpeggio.

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Some years ago Prokofiev said in reply to criticisms, that in *Romeo and Juliet* he had "taken special pains to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work of mine, I shall be very sorry; but I feel sure that they will sooner or later."

For the present performance, Mr. Leinsdorf is using portions from the original ballet score, some of which do not appear in any of the suites. The excerpts will be played in the following order:

Part I: Introduction; Juliet—The Young Girl; Romeo, Mercutio, and Benvolio Masked; Dance of the Knights; Gavotte of the Departing Guests; Romeo; Dance of Love; Folk Dance; Dance for Five Couples at the Festival.

Part II: Duel and Death of Tybalt; Interlude; Juliet; Morning Serenade; Dance of the Maidens; Funeral for Juliet; Death of the Lovers.

CONCERTO FOR PIANO AND ORCHESTRA NO. 4, IN G MAJOR, *Op.* 58

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Fourth Concerto of Beethoven, performed at a subscription concert at the house of Prince von Lobkowitz in Vienna, in March, 1807, was first heard at a public concert at the *Theater-an-der-Wien,* Vienna, December 22, 1808, the composer as soloist. It is dedicated to "His Imperial Highness, the Archduke Rudolph of Austria."

Beethoven offered his Fourth Concerto for publication in the year 1806; just when he began and worked on it cannot be definitely established. It was first performed at one of two private concerts in the house of his patron Prince Lobkowitz, in March of 1807. Other works heard at these two gatherings, and likewise announced as "new," were the Fourth Symphony and the *Coriolanus* Overture. The first public performance of the Concerto was at that famous "Academy" on December 22, 1808—the semi-fiasco at

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which the Fifth and Sixth Symphonies and the Choral Fantasia were all heard for the first time. Beethoven played the solo part in the Concerto and Fantasia, Seyfried conducting. At a concert on the next night for the benefit of "Widows and Orphans," the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. "Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry."

Of the further history of the G major—a Cinderella of concertos!—Sir George Grove relates: "It remained for many years comparatively unknown. Between the less difficult C minor ('No. 3') and the more imposing E-flat ('No. 5') it was overlooked, and, strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance, which took place on November 3, 1836:

"This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing—afraid of making the least noise!"

• •

Disregarding the usual requirements of flash and display in the first movement of a concerto, Beethoven builds the initial allegro on gently melodic

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material, through which the piano weaves its embroidery of delicate figurations. The piano opens softly (and contrary to precedent) with a five-bar phrase of the first theme, and then yields place to the orchestra, which completes this and sings a second, again introducing it softly in the strings. The development, with voices of solo and orchestra blended, brings to pass in its course two further themes, each lyrical in character.

The andante con moto, which has no like in the literature of concertos, contains within its seventy bars a message whose import words cannot convey. It consists of a dialogue between the string choir and the piano. The former states a short, imperious phrase in octaves, forte and staccato: it is a recitative, and yet it is more. The piano answers with a melody of indescribable tenderness. The two opposing voices continue their alternate phrases, but before the soft plea of the piano, increasingly irresistible, the austerity of the strings is gradually mollified, until it capitulates altogether, subsiding into a breathless pianissimo. One is reminded of the similar opposition and capitulation in the Overture to *Coriolanus.* The last whispering suspended chord of the piano is gently swept away as the vivace theme of the rondo (further brightened by the restoration of the major mode) is delivered pianissimo by the strings, with its sprightly answering theme in the piano. The finale follows a more usual course to a lively and sparkling conclusion, light in mood, with memorable pianissimo episodes.

In this performance, Mr. Frager will play the Beethoven cadenza.

(Continued from page 4)

other festival takes place annually at Saanen, in the Bernese Oberland of Switzerland. He is alert to modern trends of music, and many new works have been commissioned or dedicated to him. He has played often with this Orchestra in Boston, and in 1956, with the Orchestra in Paris under the direction of Pierre Monteux.

DAVID CLATWORTHY

David Clatworthy was born in Grand Rapids, Michigan and received his early schooling there. He graduated from the University of Arizona and, after two years as an officer in the U. S. Army, he was awarded a scholarship to the Juilliard School. Later he earned his M.A. degree from Columbia University. Mr. Clatworthy's concert engagements have included appearances with the New York Philharmonic, Baltimore Symphony, Utah Symphony, and the Schola Cantorum, Cantata Singers and Oratorio Society in New York. He has had major roles with the New York City Opera, the Opera Society of Washington, the New England Opera Theater and Metropolitan Opera Studio. His last appearance with the Boston Symphony Orchestra was in 1966, when he sang the role of Amfortas in a concert performance of the third act of Wagner's "Parsifal."

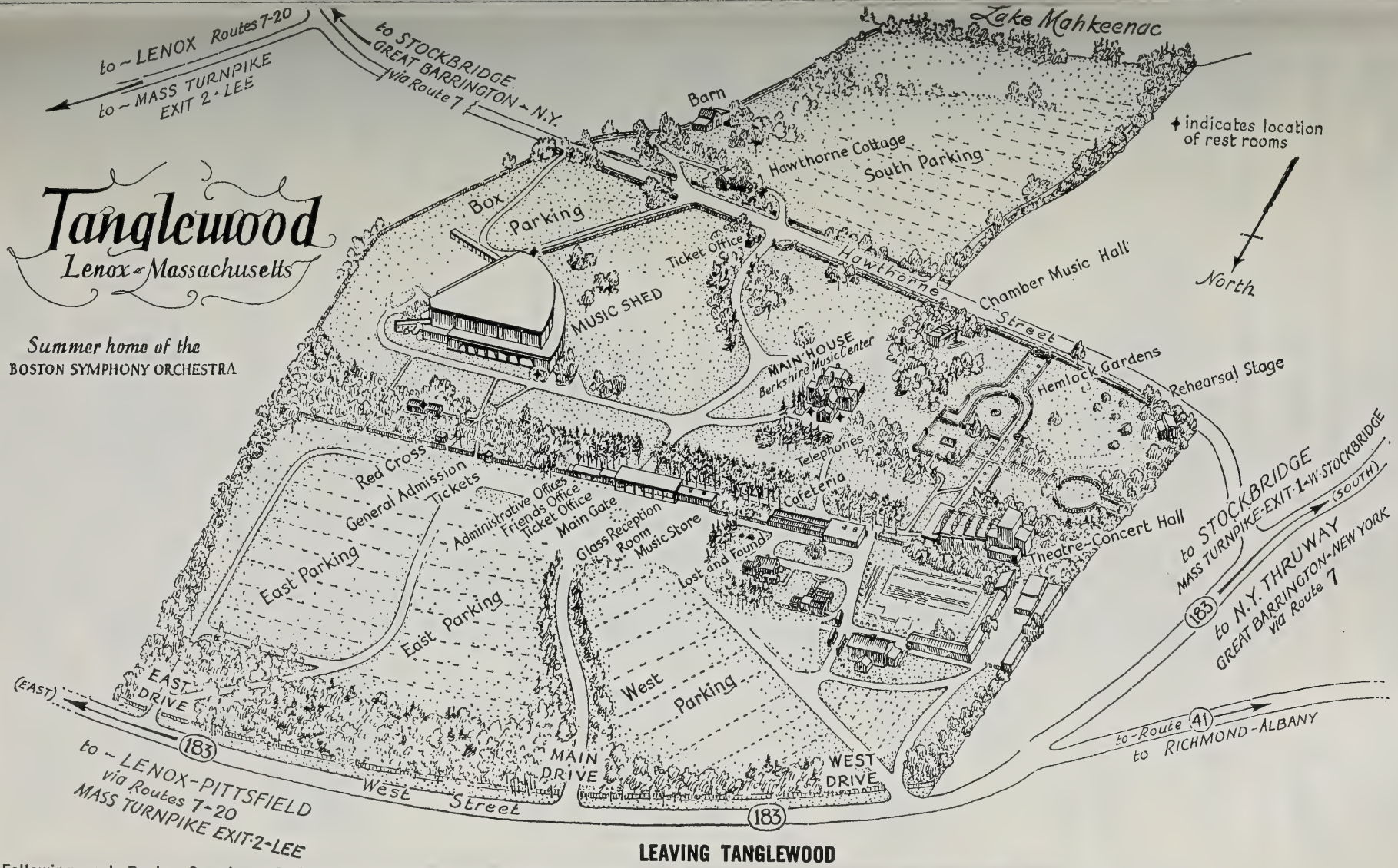


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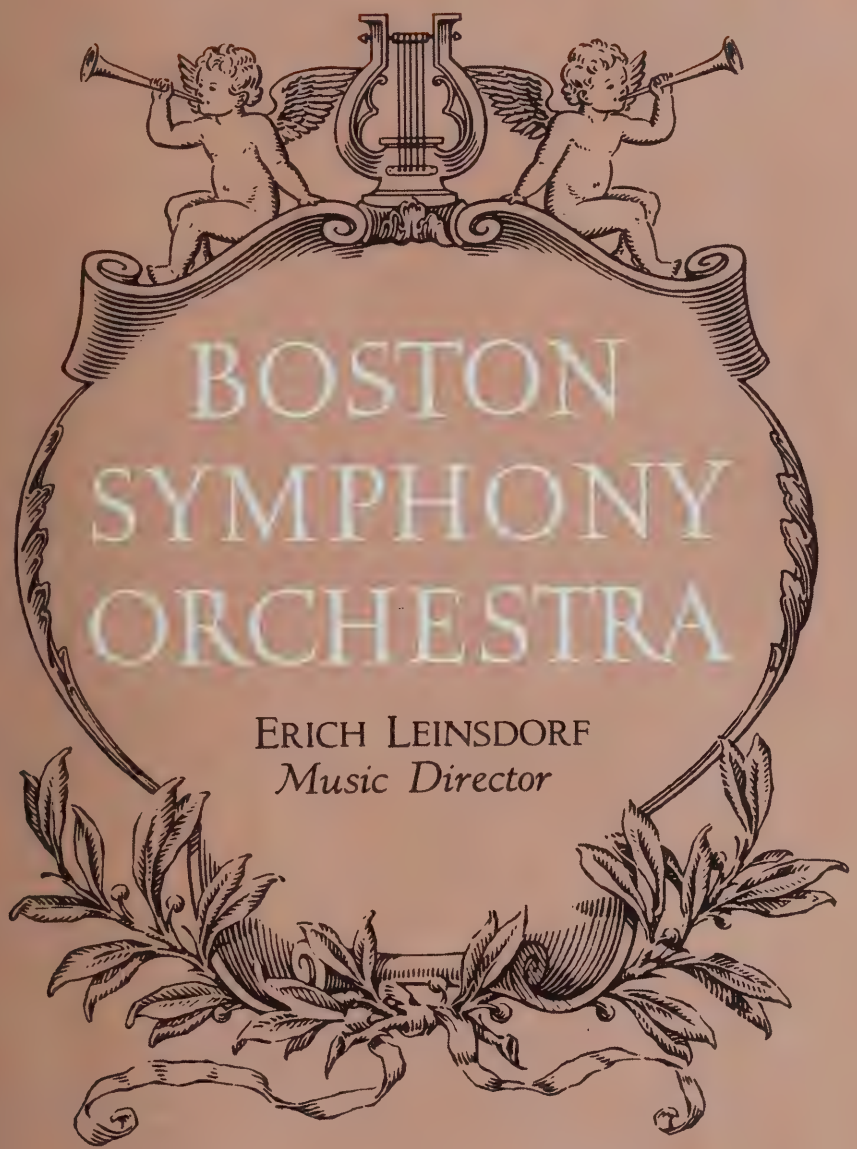
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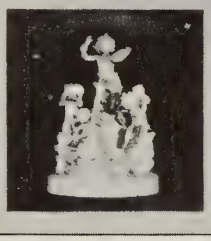
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Concert Bulletin of the

SECOND WEEK

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PROGRAM NOTES

At the conclusion of last year's season at Tanglewood, John N. Burk brought to a close 48 years of service as program annotator for the Orchestra's concerts. His work is internationally known, and by many he was considered the dean of program annotators. He is also the author of distinguished books on Beethoven, Mozart and Clara Schumann. With his permission, much of his writing is being used for this season's program notes. The editor of the programs this summer will be Donald T. Gammons.

GUEST CONDUCTOR
JORGE MESTER

Jorge Mester's first appearance as guest conductor of the Boston Symphony Orchestra follows his recent appointment to the post of Music Director and Conductor of the Louisville Symphony Orchestra. His duties in Louisville will begin this fall.

Mr. Mester was born in Mexico City in 1935, of Hungarian parents. His musical career in the United States began when he was awarded a violin scholarship at the Berkshire Music Center. His subsequent interest in conducting developed while he was a student at the Juilliard School of Music where, following his studies, he became the youngest faculty member in the history of the school. He has earned widespread acclaim for his conducting of the works of the long and best neglected composer, PDQ Bach.

In August, Mr. Mester will conduct the opening concert of the Mozart Festival at Lincoln Center, followed by a month of guest conducting appearances in Europe.

THE SOLOISTS
CLAUDE FRANK

Claude Frank was born in Nuremberg in 1925, and has made his home in the United States since 1941. He studied piano and composition with Artur Schnabel for several years, a period which was interrupted by two years of service in the American Army (1944–46), in both Germany and Japan. During his military service he gave innumerable recitals in Europe, over Radio Tokyo and in many other Japanese cities. After his discharge from the Army he spent a summer at Tanglewood studying conducting with Serge Koussevitzky and also served for a time as assistant conductor of the renowned Dessoff Choirs. In 1947 he made a highly successful New York debut and in 1948 he joined

(Continued on page 4)

WEEKEND PRELUDE

Friday Evening, July 7, at 7:00

EVELYNE CROCHET, *Piano*

MOZART

FANTASY IN C MINOR, K. 475

This work was written in 1785, and is generally coupled with the Sonata, K. 457, which was written a year earlier. Both works stand apart from all of Mozart's other piano compositions because of the greater range which is evident. This music has somber earnestness, restlessness and questioning. No other music of Mozart so unmistakably points the way to Beethoven, and no other so plainly proves that had he lived even a few years longer, he could have become a very different composer indeed, even an artistic companion of Beethoven.

SONATA IN D MAJOR, K. 311

Allegro con spirito—Andante con espressione—Rondeau: Allegro

This Sonata was probably written as a result of Mozart's visit to Mannheim, and was probably composed in 1778. The *Andante* is one of the most ardent slow movements to be found in early Mozart compositions. When Mozart indicated *"Andante con espressione,"* he may have had in mind a young lady for whom he had tender affections, the daughter of Cannabich, a well-known musician in Mannheim.

SONATA IN A MINOR, K. 310

Allegro maestoso—Andante cantabile con espressione—Presto

This was one of five sonatas written in Paris in 1778. It is likely that it was composed for an occasional musical gathering of Mozart's Mannheim friends in Paris. This is the first of Mozart's sonatas in a minor key, and it becomes dramatic in its middle sections, as nearly convulsive as could be expected of Mozart at his keyboard. The *Presto* is the most adroit to date in light and shade, major and minor alternation, gossamer texture.

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(Continued from page 2)

the faculty of Bennington College in Vermont. He joined the faculty of Rudolf Serkin's Marlboro Music Festival in 1953, and there he found himself more and more the performing artist rather than artist teacher. Since 1959 he has appeared with the Boston Symphony Orchestra in Boston, New York, and Tanglewood; the New York Philharmonic, and the orchestras of Pittsburgh, Cincinnati, Chicago, Detroit, Baltimore, Denver, Zürich, Lausanne, Hamburg, Frankfurt, Amsterdam, and Barcelona. He is well known for his understanding of chamber ensemble and has served as pianist with the Boston Symphony Chamber Players since its organization three years ago.

Mr. Frank's most recent appearances with this Orchestra took place last fall in Boston and New York, when he played Beethoven's First Piano Concert.

EVELYNE CROCHET

Evelyne Crochet was born in Paris and studied with Yvonne Lefebure at the *Conservatoire,* where she took first prize in 1954. She studied with Edwin Fischer and Rudolf Serkin, received the first medal in the International Competition in Geneva in 1956, and was one of the winners of the Tchaikovsky Competition in Moscow in 1958. Coming to this country in that year, she has played in Boston and elsewhere. She played with Francis Poulenc in the first performance of that composer's Concerto for Two Pianos at the concerts of this Orchestra in January, 1961, and appeared again in the following season in Boston and at the Berkshire Festival.

Last winter Miss Crochet again appeared with the Orchestra in Boston, Providence and New York, in performances of Mozart's B-flat major Concerto, K. 456.

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Friday Evening, July 7, at 9:00

JORGE MESTER, *Conductor*

MOZART

Symphony No. 33, in B flat major, K. 319

I. Allegro assai
II. Andante moderato
III. Menuetto
IV. Finale: Allegro assai

Piano Concerto in D minor, No. 20, K. 466

I. Allegro
II. Romance
III. Rondo: Allegro assai

Soloist: CLAUDE FRANK

Intermission

Adagio and Fugue for Strings, K. 546

Symphony No. 35, in D major, "Haffner," K. 385

I. Allegro con spirito
II. Andante
III. Menuetto
IV. Presto

MR. FRANK plays the Steinway Piano

7

DS

Program Notes

Friday Evening, July 7

WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

SYMPHONY IN B FLAT MAJOR, No. 33, K. 319

This Symphony was composed in Salzburg in July, 1779. Mozart wrote the Minuet at a later date for a performance in Vienna.

In the new year of 1779, Mozart returned from his job-questing travels in Mannheim, Paris and Munich to Salzburg, and remained there for just two years. They were his last in his native town under the employ of his Archbishop. When he visited Munich again in January, 1781, for the production of his new Opera *Idomeneo,* he had left Salzburg behind. He went on to Vienna and made this his permanent home.

Those two years in Salzburg were a turning point in his life. They were reluctant years, for he would rather have gone almost anywhere else if he had the choice. He was ready for greater achievement, but was delayed in

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the fulfillment. Exciting orchestral possibilities had been revealed to him in Munich and Paris, possibilities he could not realize in provincial Salzburg. He needed a larger artistic horizon. His disgust with the Salzburg *Kapelle* did not stop him from composing much in these two years, including the Symphony here performed and the Symphony in C major (K. 338), written a year later. Other works still singled out for performance and relished were the *Symphonie Concertante* for Violin and Viola, the Concerto for Two Pianos, the *"Post-horn"* Serenade (the last but not least of his entertainment music written for Salzburg). There was the music for the chapel in the line of duty, and of course *Idomeneo.*

This Symphony, like its successor in C major, shows that he had learned much about orchestral possibilities in Mannheim; it also shows that he knew the limitations of the home *Kapelle* and composed with those limitations in mind. This Symphony and the Symphony in C major, composed in 1780, are scored for the Salzburg forces and were the last in Salzburg. He would write only five more (not counting the *"Haffner"* Symphony which was derived from a Serenade), and these are in his fullest symphonic maturity: one for Linz, one for Prague, and the great final three, not by any commissions from half hearted Vienna, but for his personal satisfaction.

The Symphony in B flat, K. 319, takes on a light and merry course in the buffo style with an elegance of grace notes, the full orchestra sparkling through the first and last movements. Only in the andante does the composer rely mostly on his strings, giving the first violins the constant burden of melody and retreating into quieter sentiment. The first movement introduces the four-note sequence (do - re - fa - mi) which opens the finale of the *"Jupiter"* Symphony, and which he had used before. In his last Symphony it is a convenient fugal spine—here it is simply the cadence of a theme in the development.

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PIANO CONCERTO No. 20, IN D MINOR, K. 466

The first of Mozart's two concertos in the minor is unique in character among them all. Nor does it in the least resemble the piano concertos of Emanuel Bach in the minor mode. (Mozart had written two of his string quartets in D minor, the early K. 173 and K. 421 in 1783, the second of the Haydn set.) Quartets were for musicians who knew, concertos a bid for general applause from hearers who expected to be pleasantly entertained. Yet there is no record of protest over this one. It was bound to appeal to the nineteenth century for it had what the nineteenth century sought—open pathos, dynamic range, conflict of mood, sudden contrast. There is no note for note similarity with Beethoven—there are no parts Beethoven could have written. But the Beethoven of the stormy piano sonatas may have been stirred by it—we know that he was fond of this concerto, for he supplied his own cadenzas, which Mr. Frank will play in this performance.

The orchestral prelude opens softly but ominously, and accumulates power in this portentous mood to a climax in the same "march" rhythm which had opened four previous concertos (K. 415, 451, 456, 459), but here it becomes sinister. A theme in plaintive descending appoggiatura by the oboes is swept aside. The pianist enters with a new theme, gentle and pleading, setting up a struggle between this and the orchestral threat of violence. The piano makes the orchestral mood more stormy by swelling the sonority with agitated figures. No mere by-play of scales and arpeggios here. The movement ends darkly. The thesis of irreconcilability sits strangely on this composer. The middle movement is based on a placid, strophic melody in B flat major, as if the troubled discourse must be relieved by "romance." On the other hand, whether to make the whole work congruous or to maintain its duality, the composer interrupts his idyl with a section as stormy as the first movement, although thematically different. The finale is less tragic, but the D minor persists, the orchestra developing into sudden threatening chords through chromatic modulation, the piano again serving both to restore tranquility and to dispel it. At last a joyous D major is established, the trumpets and horns which had served to strengthen dark chords now gleam forth with their more usual bright orchestral colors.

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ADAGIO AND FUGUE IN C MINOR FOR STRINGS, K. 546

Mozart wrote the Fugue at first for two pianofortes, December 29, 1783 (K. 426). In June, 1788, in Vienna, he arranged the piece for strings, adding an introduction.

Mozart, living in a musical age which was harmonically and melodically inclined, was seldom required to compose strict fugues. Masses for the Church called for fugal choral writing, and a great quantity of church music by Mozart, of which his Requiem Mass is but one outstanding example, is proof in itself of his contrapuntal abilities (and yet a traditional master like Padre Martini found Mozart's church music a compromise with the severities of the past). Mozart brought the fugue up to date for eighteenth century uses by giving it the fluent play found in his Overture to *The Magic Flute,* or in the finale of his *"Jupiter"* Symphony where all the customary fugal manipulations, elusive to the casual listener, can be detected by the expert. The Fugue in C minor, like others which he wrote in his Vienna years, is evidence enough that Mozart could assume with ease the robe of the fugal logician, and acquit himself handsomely within archaic and prescribed bounds.



SYMPHONY IN D MAJOR, No. 35 ("HAFFNER"), K. 385

In 1782, needing a popular symphony for Vienna, Mozart asked his father to send back four of the movements (including only one of the minuets) of the second serenade he had written for Haffner in Salzburg, which would pass perfectly well as a symphony. It was when he received the manuscript in the post that he was surprised to find that he had forgotten "every note of it," a remarkable evidence that he could toss off timeless music even in a state of harassment with other matters. He liked his forgotten child on second acquaintance, added clarinet and flute parts, and felt that it would "go well." And so it did—it was loudly applauded in Vienna, and repeated. He had remarked to his father that the first movement should "strike real fire," and that the last should go "as quickly as possible." What he meant was that the first movement had the *"recht feurig"* grandiloquence to suit a big party—its opening broad proclamation and the quieter notes in march rhythm which complete the phrase furnish most of the movements. The presto was wit through speed. *"So geschwind als es möglich ist"* meant as fast as the Salzburg basses could manage its running figure. This is party music. The minuet has the old elegance, the slow andante has "grazioso" qualities in dotted rhythms. Mozart could at any time write to catch the lay ear. Yet this Symphony has a right to its title and does not deserve to be condescended to as it sometimes has. It is a true product of the Mozart of 1782. It is really symphonic, it turns up a profusion of happy musical thoughts. It is fully worthy of the composer of *Die Entführung.*

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MOZART

March No. 3 in C major, K. 408

†Piano Concerto No. 18, in B flat, K. 456

I. Allegro vivace
II. Andante un poco sostenuto
III. Allegro vivace

Soloist: EVELYNE CROCHET

Intermission

Serenade in D major ("Haffner"), K. 250

Allegro maestoso—Allegro molto
Andante
Menuetto
Rondo
Menuetto galante
Andante
Menuetto
Adagio—Allegro assai

Violin Solo: JOSEPH SILVERSTEIN

MISS CROCHET plays the Steinway Piano

† First performance at the Festival concerts

Saturday Evening, July 8

WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

MARCH No. 3 IN C MAJOR, K. 408

In 1782 Mozart, then twenty-six years old, spent his first summer in Vienna. He had recently enjoyed a reasonable success with a performance of *Die Entführung,* and now found himself engaged in a semi elopement of his own. His courtship of Costanza Weber was opposed by his father and not exactly welcomed by the mother of the bride. However, the couple were married on the fourth of August. Meanwhile Leopold Mozart in Salzburg, although slow in sending his blessing, asked for new compositions—first, for a symphony for a Haffner family feast, and then for a symphony which we now know as the *"Haffner"* Symphony. With this Symphony Mozart sent a short march, and this is now known as K. 408, No. 2. At the same time presumably he wrote the first and third Marches. All of the Marches are written in a melodic sonata form. Even in his smaller works Mozart demonstrated his inexhaustible melodic facility. At the time Dittersdorf, complaining somewhat wistfully to the Emperor Josef, wrote: "I have never met a

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PROKOFIEV: Symphony No. 5
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TCHAIKOVSKY: Symphony No. 6
VERDI: Requiem

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BRAHMS: Academic Festival Overture
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MOZART: Piano Concerto No. 20 (Serkin)
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WAGNER: Die Meistersinger Prelude

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composer with such an astonishing wealth of ideas. I wish he were not so extravagant with them. He gives the listener no breathing space."

Popular music in the eighteenth century did not have, as now, a separate category of composers. Mozart was called upon at any moment to provide any music whatsoever, from the most solemn Mass to the lightest stage entertainment; music for concerts, music for dancing. Music by the yard for social functions did not in the least bother him. He provided it with enthusiasm, for he was incapable of turning out music automatically. Taste, resource, skill, enthusiasm never lapsed. He neither wrote above the heads of his audience, nor did he demean his art. He knew the pulse of popularity, in the sense that Johann Strauss in another century, and Offenbach, and Tchaikovsky knew it. Often he gave his patrons not only surface charm, but undying beauty of detail which, even if they were more attentive than those at social gatherings are now, they must have missed altogether.

PIANO CONCERTO No. 18, IN B FLAT, K. 456

This was almost certainly the concerto which moved Leopold to tears of delight when, visiting Vienna, he heard it in 1785 and was charmed by the "interplay of instruments." He wrote to his daughter that Mozart had

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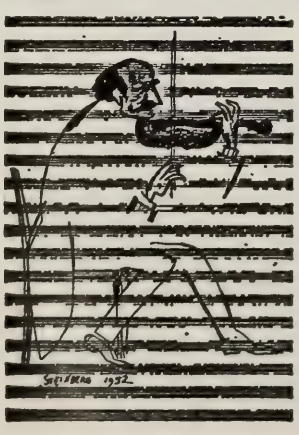
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composed it "for Paradis for Paris." Maria Theresa Paradis was a blind pianist of Vienna, who toured Europe in 1784, but could hardly have received the score in time for performance in Paris. It is neither one of the most difficult nor one of the most showy of the concertos, but its charms are many. The march rhythm of the opening bar was a favorite with the composer. He had used it in martial guise in his earlier Concerto in C, K. 415. It appears again to open the concertos preceding and following this one and written in the same year (K. 453 and 459). It is interesting to note that Mozart, who never repeated himself in his concertos, could think of one rhythmic pattern in at least four completely different ways (we met it last evening in the D minor Concerto, K. 466). In the case in hand the rhythm is freshly developed and at last dismissed with an especially delightful coda. The slow movement, hovering around G minor, has been compared with the plaintive little cavatina of Barbarina which opens the third act of *Figaro*. Barbarina's naïve dismay (rather than deep sorrow) at the loss of a pin entrusted to her is somehow anticipated in this Andante, until the discourse becomes closely orchestral and leads into a section in the tonic major which puts her for the time being out of mind. The rondo-sonata finale in six-eight meter is expectedly cheerful with a certain restraint and repose, until a stressful and apparently extraneous episode in B minor interrupts it. Did the composer wish to strike a sort of balance by a serious episode in a gay movement as against an optimistic major episode in the previous gloomy movement? There is no point in trying to reason or justify, since Mozart surely did not. Enough that he was moved at the moment to lead us afield with a magic transition, convince us, and lead us back again.

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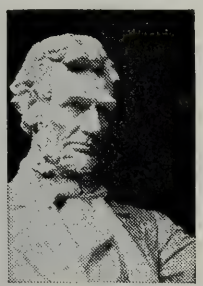
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SERENADE No. 7, IN D MAJOR ("HAFFNER SERENADE"), K. 250

Siegmund Haffner was evidently a merchant of means. The wedding of his daughter Elisabeth must have been a large affair to judge by the music Mozart provided for it. The serenade is his longest. The seven movements are each extended, leisurely, often light in sonority, as if the composer enjoyed dwelling on his themes, manipulating them to the utmost. The result, it must be admitted, is sometimes repetitious. The music, with all the repeats, would have lasted more than an hour if it had been played continuously, which of course it was not. How such celebrations were musically spaced is not known. It is to be hoped, in view of the many quiet portions, that there was less music-drowning chatter than there is at wedding receptions today. The serenade would be performed more often now if there were any function, concert or otherwise, which it would in the least suit. It is mostly transparent music, turning up delightful wayward episodes. The first Andante is another violin concerto slow movement, and the Rondo after the first minuet throws a second spotlight on the *violino principale,* who opens with a rapid "perpetual" figure, and by the exactions of the form extensively employed, drives it to the utmost. The three minuets are all in the *galant* manner, and the second of them, labeled *"Menuetto galante"* is plainly a parody, with its mincing staccato, its trills and turns. Gallantry, charming from Mozart even when he may have been poking fun at it, persists in the Andante which follows. The finale is an allegro assai in three-eight, developed at length, and characterized by alternate forte and piano sections. The adagio which introduces it is in utter contrast. It is completely serious, contemplative music, as if the couple were to be reminded that matrimony is really a solemn obligation, and then to be reminded by what follows (with a gentle change of mood) that this is after all the moment for the gayest possible front.

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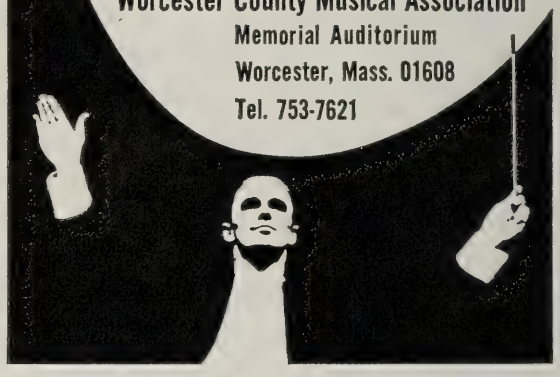
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MOZART

Divertimento in D major, K. 205

I. Largo; Allegro
II. Menuetto
III. Adagio
IV. Menuetto
V. Finale: Presto

Piano Concerto No. 24, in C minor, K. 491

I. Allegro
II. Larghetto
III. (Allegretto)

Soloist: CLAUDE FRANK

Intermission

Symphony No. 40 in G minor, K. 550

I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

MR. FRANK plays the Steinway Piano

Sunday Afternoon, July 9

WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

DIVERTIMENTO IN D MAJOR, K. 205

Mozart must have had a special fondness for the combination of strings and two horns, for he often used this grouping. The blend of tones is most happy, or at least becomes so with his special delicate handling. The horns are not treated melodically and seldom separately. Nevertheless it is always the horns which give the real touch of beauty to the ensemble. The principal violin is used as a virtuoso solo instrument.

Mozart opens his Divertimento No. 7, which was composed in Vienna in 1773, with a sober melody, largo, as if with a straight face, and suddenly at the ninth bar breaks into a boisterous allegro. Again his mood is quiet with a minuet too legato for dancing, and a trio with the gentlest of melodies. There follows a duet (adagio) for violin and viola, with the lightest bass accompaniment. The final presto is as lively and full of sudden turns as the first movement. A march (K. 290) was added for outdoor performances.

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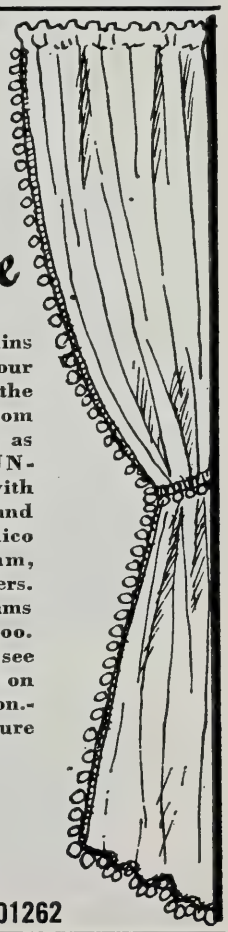
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PIANO CONCERTO No. 24, IN C MINOR, K. 491

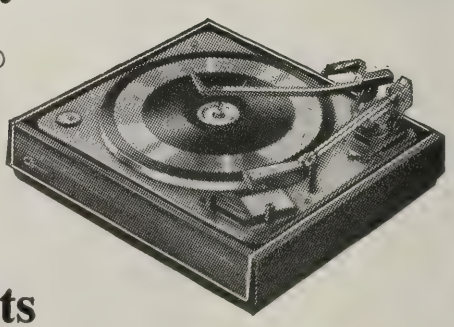
This is the third concerto of the *Figaro* season, composed with the production of the opera just five weeks off. Einstein wrote that Mozart here "evidently needed to indulge in an explosion of dark, tragic, passionate emotion." The composer's motive is of course pure conjecture. The plain and astonishing fact is that Mozart, tied up with many duties, absorbed in the preparations of his opera, turned out not a casual piece in the entertainment pattern, but what is generally considered his most independent and challenging, his most prodigious work in this form. It is his ultimate venture, his furthest exploration of the piano concerto, for the three which were to follow were to be a further refinement on what he had done. If Mozart could be said ever to have ignored his public in a concerto and followed completely his own inner promptings, it was here. The first audience must have been dismayed when instead of the usual diatonic opening subject they were presented with a tortuous, chromatic succession of phrases with upward skips of diminished sevenths. This was a new and strange tonal world, and not a gracious one. Their dismay would not have been lessened when the whole orchestra proclaimed the theme with dire emphasis. A soft theme introduced by the woodwinds gives only momentary relief, for the first theme sweeps it away. The piano enters with a new theme, still in C minor, but is drawn into the ubiquitous theme, adding an octave to the wide interval. The theme

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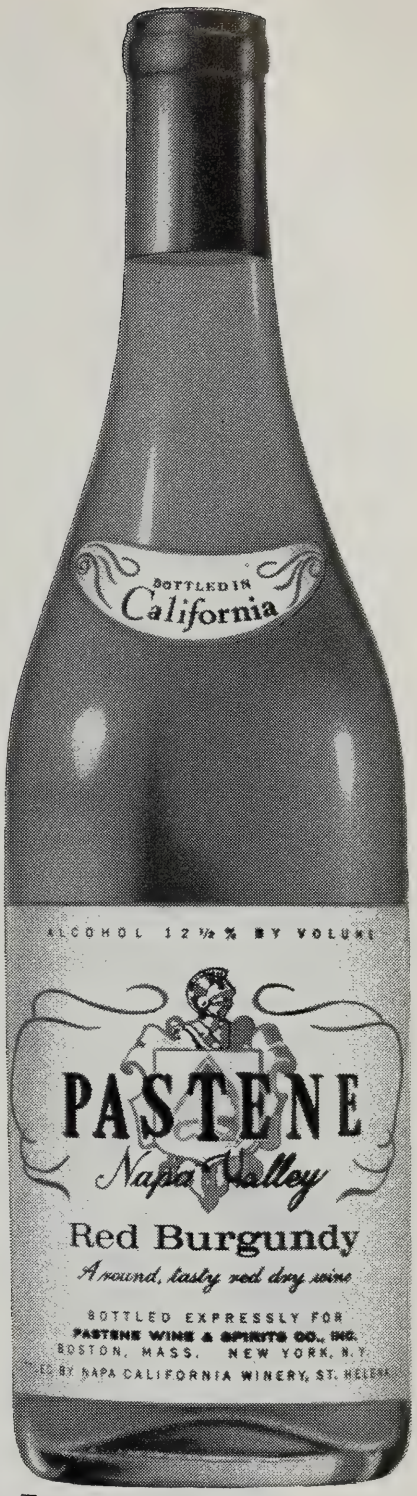


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dominates the movement, the soloist (as in the D minor Concerto) adding to the excitement with agitating scale passages. It is a less stormy opening movement than that of the D minor Concerto, but it is more vivid, more subtle, and more deeply felt. Although the cadenza brings a long coda, ending pianissimo, there is no assuagement, and the serenity of a major mode is imperative. Nothing could be more serene than the melody of the Larghetto.

Mozart, whose taste could be relied upon, knew how to be simple with a difference. The three elements—piano, strings and winds—are combined each way with wondrous results. In treating the wind choir, the composer obviously gloried in having a full quota, clarinets and oboes included, and he made the most of them (the trumpets and drums had no place here but are mustered in the other movements). The final Allegretto brings no happy ending as the finale of the D minor does. It begins and ends in C minor, traversing many keys. It is a series of variations on two subjects, the second of which opens the way for astonishing chromatic development—a chromaticism which serves for thematic individualization, modulation and transition equal in skill to the manipulations in the G minor Symphony which would come two years later. These variations defy description—they are surely one of Mozart's highest achievements in the form.

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SYMPHONY IN G MINOR (K. 550)

This Symphony was composed in July, 1788, in Vienna.

In the last four years of his life, Mozart, not called upon for symphonies, turned once to the form. In the summer of 1788, within seven weeks, he wrote the three which have become famous above all that preceded. Mozart in that year was obliged to write nothing better than Court dances for his Emperor, to which he added small potboilers on commission, and the Piano Concerto in D minor. In that particular summer he was miserably oppressed by debt. His own world was hardly aware of the existence of these new symphonies, let alone their greatness. It cannot even be said with any certainty that they were performed in his lifetime. He did conduct concerts of his own music at Leipzig in 1789, and in Frankfort in 1790, but the programs did not identify the symphonies. One can reasonably suppose that when no one asked or expected further symphonies of him he turned back to his beloved form simply to please himself, and exercised the extent of his divergent powers in three distinct styles. The three, according to the late Donald Francis Tovey, "express the healthiest reactions on each other—the E-flat Symphony has always been known as the *locus classicus* for euphony; the G minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C major ('Jupiter') ends his symphonic career with the youthful majesty of a Greek god."

The G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means. The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string

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quartet, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling semi-tone to the dominant which for generations seems to have been the composers' convention for plaintive sadness. (In Tchaikovsky's Sixth Symphony it reaches a sort of peak.) The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are the first characteristics of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet—all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

The form of the G minor Symphony is as clear as crystal; about its mood

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musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lusher music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with the style of Mozart's contemporaries that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *Vorlesungen über Musik* (1826) took Mozart to task for his excessive melodiousness (*Cantabilität*) which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concertos undistorted by this quality.

F. J. Fétis, reviewing the Symphony in Paris (*Revue Musicale,* May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that

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dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrievitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

"The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardor which lies at the source of the human voice as the expression of the unfathomable depths of the heart."*

* *Kunstwerk der Zukunft* (1860).



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JULY 14
Weekend Prelude, 7:00 P.M.
BACH: Organ Music
Biggs

JANIGRO
VIVALDI PROGRAM:
Sinfonia in C
Cello Concerto in C
Janigro
Flute Concerto
Dwyer
Concerto "Alla Rustica"
Bassoon Concerto in E minor
Walt
Oboe Concerto in D minor
Gomberg
Piccolo Concerto in C minor
Schaefer
Concerto Grosso in A

JULY 15
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF
BACH: B minor Mass
Boatwright, Wolff, Kopleff, Bullard, Krause, Tanglewood Choir, Berkshire Chorus

JULY 16

LEINSDORF
BACH PROGRAM:
Suite No. 3
Wedding Cantata
Boatwright
Violin Concerto in A minor
Silverstein
Cantata No. 174
Wolff, Bullard, Krause, Tanglewood Choir

FOURTH WEEK

JULY 21
Weekend Prelude, 7:00 P.M.
Berkshire Boy Choir Partsongs

LEINSDORF
MENDELSSOHN: Midsummer Night's Dream Overture
SCHULLER: Diptych
BARTOK: Concerto for Two Pianos and Percussion
POULENC: Concerto for Two Pianos
Eden and Tamir
STRAUSS: Till Eulenspiegel

JULY 22
B.S.O. Open Rehearsal 10:30 A.M.

OZAWA
MENDELSSOHN: Hebrides Overture
TAKEMITSU: Requiem for Strings
LIGETI: Atmospheres
BERLIOZ: Symphonie Fantastique

JULY 23

LEINSDORF
SCHUMANN: Symphony No. 1
BERG: Wozzeck Excerpts
MENDELSSOHN: Piano Concerto in G minor
Kallir
STRAVINSKY: Firebird Suite

FIFTH WEEK

JULY 28
Weekend Prelude, 7:00 P.M.
BRAHMS: Liebeslieder Waltzes
Frank, Kallir with Singers

KUBELIK
HAYDN: Symphony No. 102
MARTINU: Double Concerto (**Wilson**)
FRANCK: Symphony in D minor

JULY 29
B.S.O. Open Rehearsal 10:30 A.M.

KUBELIK
SMETANA: Moldau
ELGAR: Violin Concerto
Ashkenasi
BRAHMS: Symphony No. 4

JULY 30

LEINSDORF
WEBERN: Six Pieces, Op. 6
SCHUBERT: Symphony No. 9
GRIEG: Piano Concerto
Cliburn

SIXTH WEEK

AUGUST 4
Weekend Prelude, 7:00 P.M.
Lieder Recital
Kuhse

STEINBERG
BEETHOVEN PROGRAM:
Symphony No. 8
Piano Concerto No. 3
Lettvin
Symphony No. 5

AUGUST 5
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF
BEETHOVEN: Fidelio
(original version of 1805)
Kuhse, Shirley, Krause, Pracht, Berberian, Castel, Enns, Tanglewood Choir, Berkshire Chorus

AUGUST 6

LEINSDORF
BRAHMS PROGRAM:
Academic Festival Overture
Symphony No. 3
Violin Concerto
Silverstein

SEVENTH WEEK

AUGUST 11
Weekend Prelude, 7:00 P.M.
RACHMANINOFF and PROKOFIEV:
Piano Music
Browning

LEINSDORF
MOUSSORGSKY: Khovanchina Prelude
TCHAIKOVSKY: Symphony No. 6
SIBELIUS: Violin Concerto
Perlman

AUGUST 12
B.S.O. Open Rehearsal 10:30 A.M.

STEINBERG
GLINKA: Kamarinskaya
BORODIN: Symphony No. 2
TCHAIKOVSKY: Manfred Symphony

AUGUST 13

LEINSDORF
RIMSKY-KORSAKOV: Coq d'Or Suite
PROKOFIEV: Piano Concerto No. 1
Browning
COLGRASS: As Quiet As
RACHMANINOFF: Paganini Rhapsody
Browning

EIGHTH WEEK

AUGUST 18
Weekend Prelude, 7:00 P.M.
WAGNER: Siegfried Idyll
Boston Symphony Chamber Players
VERDI and IVES: Songs
Curtin

SCHULLER
DVORAK: Othello, Overture
SCHUBERT: Symphony No. 8
IVES: Symphony No. 4

AUGUST 19
B.S.O. Open Rehearsal 10:30 A.M.

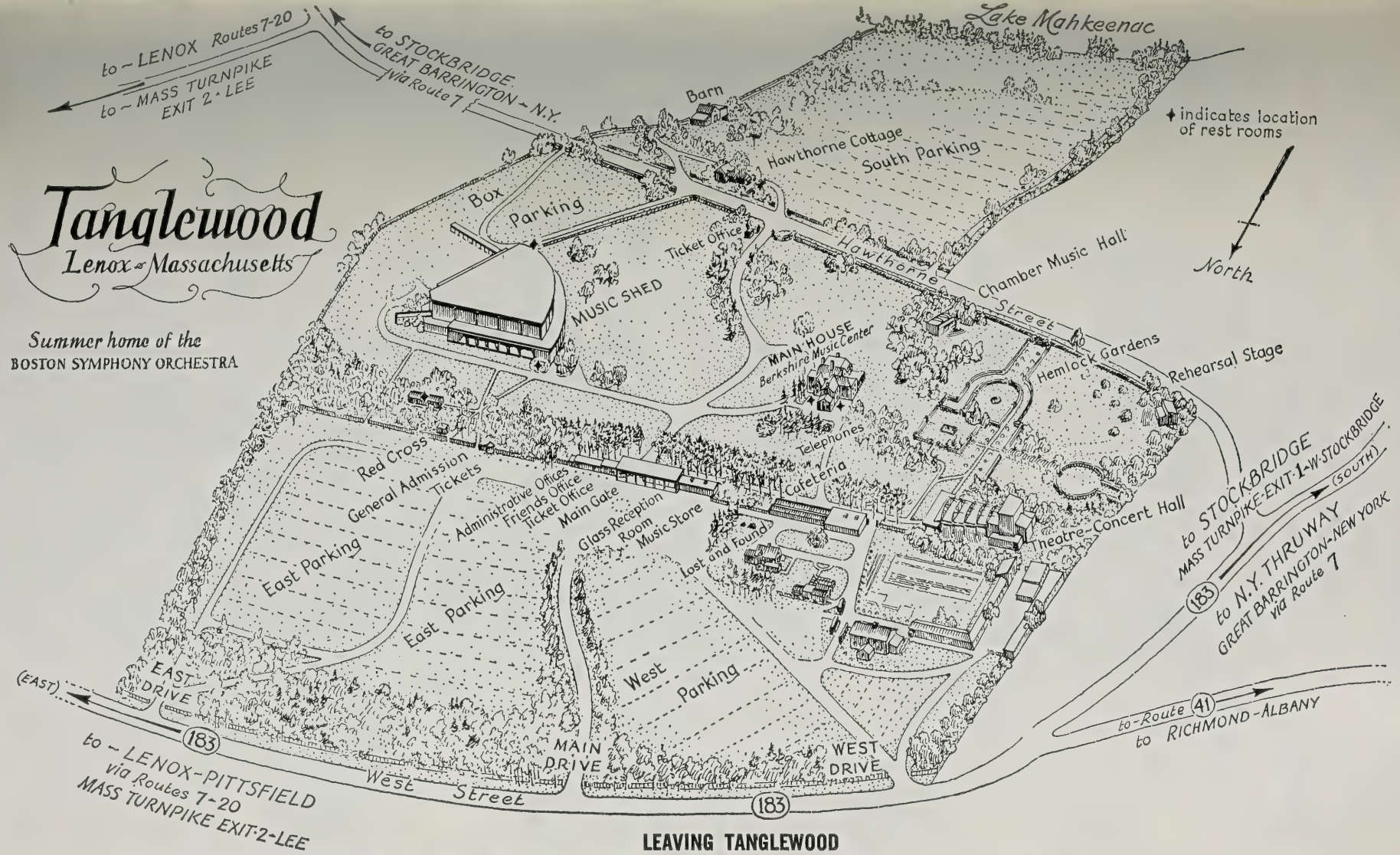
LEINSDORF
VERDI: Requiem
Arroyo, Troyanos, Molese, Flagello, Tanglewood Choir, Berkshire Chorus

AUGUST 20

LEINSDORF
WAGNER PROGRAM:
Die Meistersinger—Prelude
Die Walkure—Ride of the Valkyries
Wotan's Farewell
Flagello
Gotterdammerung—Dawn, Rhine Journey, Interludes, Siegfried's Death, Immolation Scene
Horne

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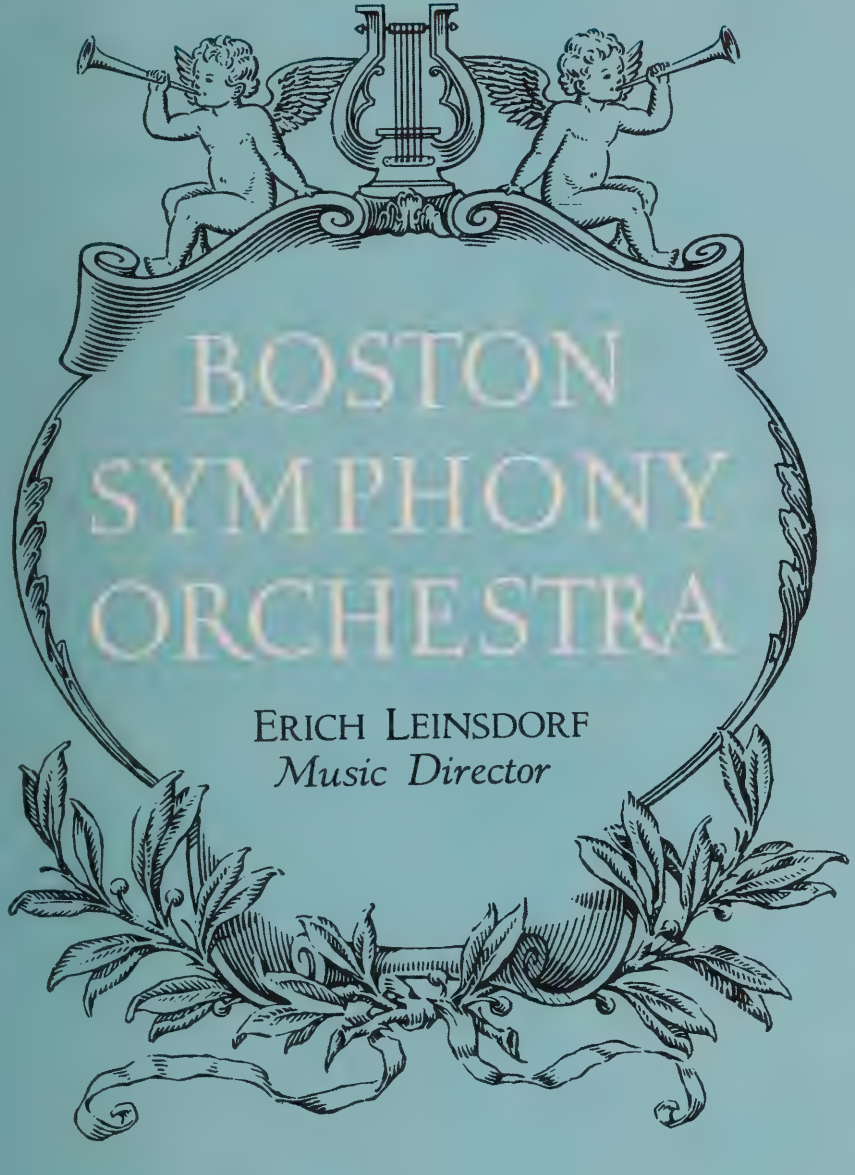
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PROGRAM NOTES

At the conclusion of last year's season at Tanglewood, John N. Burk brought to a close 48 years of service as program annotator for the Orchestra's concerts. His work is internationally known, and by many he was considered the dean of program annotators. He is also the author of distinguished books on Beethoven, Mozart and Clara Schumann. With his permission, much of his writing is being used for this season's program notes. The editor of the programs this summer will be Donald T. Gammons.

ANTONIO JANIGRO

It would be almost easier to list the countries where Antonio Janigro has not performed or conducted than those where he has. Born in Milan, he studied there and in Paris, and began his professional career at the age of sixteen. Since then he has been soloist with most of the world's finest orchestras, and has himself been guest conductor with many of them. In 1953 he founded in Yugoslavia a chamber group of twelve players, I Solisti di Zagreb, of which he has been conductor ever since. Mr. Janigro makes his first appearance at Tanglewood this weekend, following a tour of fifty cities with I Solisti.

E. POWER BIGGS was born in England and graduated from London's Royal Academy of Music with distinction. His career started in Britain, but he later came to the United States, settled in Boston and became an American citizen. He is largely responsible for the revival of interest in music for the organ, and by his recitals, broadcasts, phonograph records, lectures and technical articles he has become known internationally. He was for many years the official organist of the Boston Symphony Orchestra and has appeared as soloist with this Orchestra and many others throughout the world.

Principal flute of the Boston Symphony Orchestra, DORIOT ANTHONY DWYER is the first woman to hold a first chair in the Orchestra. Born in Streator, Illinois, she studied with her mother, a professional flutist, and then attended the Eastman School of Music. Her other teachers were Joseph Mariano, Ernest Liegl, Georges Barrère and William

(Continued on page 4)

WEEKEND PRELUDE

Friday Evening, July 14, at 7:00

E. POWER BIGGS, *Organ*

BACH

CONCERTO IN A MINOR, AFTER ANTONIO VIVALDI

Allegro—Adagio—Allegro

Bach, like all great men of genius, was a much indebted man. He was acquainted with his predecessors when he wrote for organ, and was alert to his contemporaries, such as Vivaldi in Italy or Couperin in France. Furthermore, in his time a musical work of art was not considered unalterable; it could be subjected to new treatment and forms. Consequently Bach was able to take up the instrumental concerto already made familiar by Vivaldi (who seemed particularly stimulating to Bach), and rearrange it as an organ concerto. The concerto played tonight is only one of three organ concertos adapted from music of Vivaldi.

TOCCATA IN F MAJOR

The F major Toccata is probably from Bach's Cöthen period, 1717-23. In writing for organ Bach was free from the difficulties which he may have encountered in writing for choral or instrumental groups who were probably not too skilled. He could indulge in free fantasy and utilize his prodigious technical skill as organist. When Mendelssohn played this work on one of his concert tours, he wrote to his family: "The modulation at the end makes it sound as though the church were collapsing. He was a terrifying Cantor."

PASSACAGLIA AND FUGUE IN C MINOR

Many people think of Bach as primarily a superb composer for the organ. This is undoubtedly true, but in point of fact only five of the volumes of the Bach *Gesellschaft* out of some fifty are devoted to organ music. Undoubtedly much was written that has not survived. Perhaps the greatest of all Bach's compositions for organ is the Passacaglia and Fugue in C minor. Here Bach adopts a form which had been utilized by his predecessors, and builds a mighty structure almost unique even for him. He wrote no other Passacaglia, either because he felt this was the last word he could say in this form, or because he realized that to a certain extent the Passacaglia form as an art device was on the wane. It is not until we come to the last movement of Brahms' Fourth Symphony that we find again a master utilizing this variation form with complete mastery.

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Kincaid. She played in the National Symphony, the Los Angeles Philharmonic and the Hollywood Bowl Orchestras before her appointment as principal flute of the Boston Symphony Orchestra in 1952. She has played in many chamber groups and was a founder member of the Boston Symphony Chamber Players. She was recently soloist with the Orchestra in performances of Nielsen's Flute Concerto.

Born in Virginia, Minnesota, SHERMAN WALT won a scholarship to the Curtis Institute, where he studied with Marcel Tabuteau and Ferdinand de Negro. During the second World War he served with distinction in the U. S. Forces and was awarded the Bronze Star. He joined the Chicago Orchestra as principal bassoon in 1947, and five years later was appointed to the first chair in the Boston Symphony Orchestra. An outstanding performer and teacher, he is a member of the Boston Symphony Chamber Players and is on the faculty of the New England Conservatory and of the Berkshire Music Center here at Tanglewood.

The Gomberg family is well known for its musicians, and the principal oboe of the Boston Symphony Orchestra is one of its most distinguished members. The last of seven children, RALPH GOMBERG was at fourteen the youngest pupil ever accepted by Marcel Tabuteau. After his studies at the Curtis Institute he joined Leopold Stokowski's All American Youth Orchestra as principal oboe at the age of seventeen. Later he became principal of the Baltimore, New York City Center and Mutual Broadcasting Orchestras. He joined the Boston Symphony Orchestra in 1949. He teaches at Boston University, the New England Conservatory and the Berkshire Music Center, and has recently returned from the Boston Symphony Chamber Players' tour of the Soviet Union, Britain and West Germany.

LOIS SCHAEFER joined the Boston Symphony Orchestra in 1965. She studied at the New England Conservatory with Georges Laurent, for many years Principal Flute of the Boston Symphony Orchestra. Before returning to Boston, she was assistant first flute in the Chicago Symphony and first flute of the New York City Opera Company. She has played in the RCA Victor Orchestra, the orchestras of major broadcasting companies in the United States, and has been soloist with the Boston

Pops, Chicago and Springfield Symphonies. Miss Schaefer teaches at the New England Conservatory and played with the Boston Symphony Chamber Players on their recent international tour.

HELEN BOATWRIGHT is no stranger to Tanglewood. She was a student at the Berkshire Music Center, where she made a youthful operatic debut as Ann Page in Nicolai's *The Merry Wives of Windsor,* and has since sung several times at the Berkshire Festival. She comes from a family of singers, and at Oberlin she wrote her thesis on the soprano arias of Bach. Later she studied at the Cleveland Institute and in New York City. Her repertoire ranges from the baroque to the contemporary, and she finds time from her singing career for teaching and for her three children.

BEVERLY WOLFF'S musical career began as first trumpet in the Atlanta Symphony. But it was not long before her vocal talents were discovered and she progressed successfully through the Berkshire Music Center and the Academy of Vocal Arts in Philadelphia to engagements with the major orchestras and opera companies of the United States. She has often sung with the Boston Symphony Orchestra in Boston, New York and here at Tanglewood. Most recently she sang in performances of the *St. John Passion.*

FLORENCE KOPLEFF, who has appeared with the Orchestra many times in Boston, New York and at Tanglewood, was born in New York City and educated entirely in the United States. As soloist with the Robert Shaw Chorale she had her first success and travelled with the group in this country, the Middle East, the Soviet Union and South America. She has sung with the major orchestras in the United States, in concert opera performances with the Little Orchestra Society and the American Opera Society, and is a popular solo recitalist.

A native of Alabama, GENE BULLARD first appeared with the Boston Symphony Orchestra earlier this year in performances of the *St. John Passion.* Originally a dancer, his vocal talent attracted Rosa Ponselle, who coached him for an operatic debut as the Duke in *Rigoletto.* In 1965 he joined the New York City Opera, where he regularly sings leading roles, and he has also appeared with several of the leading orchestras and opera companies in the United States.

(Continued on page 6)

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TOM KRAUSE first appeared in the United States during the Berkshire Festival four years ago, when Mr. Leinsdorf chose him to sing the baritone solo part in the American première of Benjamin Britten's *War Requiem.* Born in Finland in July 1934, he originally planned to become a doctor. But during his university studies, he was encouraged to sing and eventually went to Vienna to study singing and acting. For several years he sang at the Städttische Oper in Berlin, and then moved to Hamburg, where he is now a regular member of the distinguished opera company. He has just come from New York where he has sung leading roles in several operas, including Gunther Schuller's *The Visitation.* Tom Krause is now firmly established as one of the leading singers of his generation.

Concertmaster of the Boston Symphony Orchestra since 1962, JOSEPH SILVERSTEIN joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. He was born in Detroit, studied at the Curtis Institute and later with Joseph Gingold and Mischa Mischakoff. Before coming to Boston, he played in the orchestras of Houston, Denver and Philadelphia.

Mr. Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players, whose recent tour abroad he led. He has played concertos regularly with the Orchestra in Boston, New York and here at Tanglewood. A man of extraordinary energy, he is also first violin of the Boston Symphony String Quartet, a faculty member of the New England Conservatory, organizer of the Boston Symphony Chamber Players and Chairman of the Faculty of the Berkshire Music Center.

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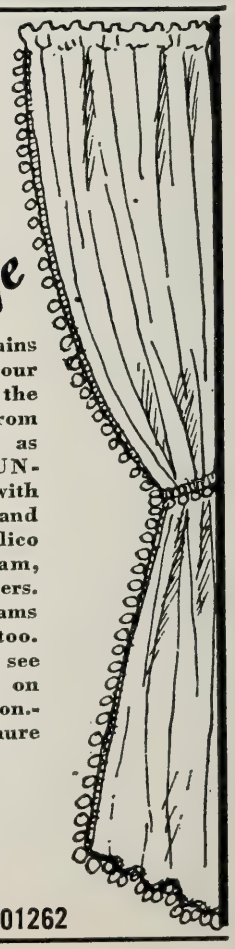
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Friday Evening, July 14, at 9:00

ANTONIO JANIGRO, *Conductor*

VIVALDI

Sinfonia No. 1 in C major
Allegro—Andante—Presto

Concerto for Violoncello in D major, Op. 3, No. 9
Allegro—Larghetto—Allegro
Soloist: ANTONIO JANIGRO

Concerto for Flute in G major
Allegro—Andante (from F. VI, No. 6)
Allegro (from F. VI, No. 8)
Soloist: DORIOT ANTHONY DWYER

Concerto in G major "Alla Rustica," F. XI, No. 11
Presto—Adagio—Allegro

Intermission

Concerto for Bassoon in E minor, F. VIII, No. 6
Allegro poco—Andante—Allegro
Soloist: SHERMAN WALT

Concerto for Oboe in D minor, F. VII, No. 1
Allegro—Largo—Allegro
Soloist: RALPH GOMBERG

Concerto for Piccolo in C major, F. VI, No. 4
Allegro—Largo—Allegro molto
Soloist: LOIS SCHAEFER

Concerto Grosso in A major, F. XI, No. 4
Allegro molto—Andante molto—Allegro

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Program Notes

Friday Evening, July 14

ANTONIO VIVALDI

Little that is personal is known about Vivaldi. His life has been reconstructed from records of engagements and performances, a few general accounts by contemporaries, and occasional communications in his own hand. He was highly regarded in his own day. His fame extended beyond his native Venice; his music, as we know, became a pattern for Bach. But he was not long remembered. He was buried in a pauper's grave in Vienna as was also Mozart in that city. A contemporary has written:

"The Abbé Don Antonio Vivaldi, greatly esteemed for his compositions and concertos, made in his day more than 5000 ducats, but from excessive prodigality died poor in Vienna."

The true extent of Vivaldi's genius is only now beginning to be recognized. Marc Pincherle, his principal biographer, has written: "A man who initiated Bach, who popularized, one might almost say invented—not only a new form in *L'Estro Armonico,* one of his very first masterpieces, but an entirely new instrumental style—a precursor of the symphony, a dramatic composer of greater importance than is usually accorded him—Vivaldi, even when he was profoundly neglected, has exercised a powerful influence on the destinies of music. But we must be grateful even more directly because he created poetry."

Vivaldi's father, Giovanni Battista Vivaldi, a violinist at the Cathedral of San Marco, was his first teacher and Giovanni Legrenzi, the ducal *Maestro di Cappella,* his second and, so far as we know, his last. Since Legrenzi died when Antonio was fifteen, we may assume that he was largely self-taught. Little more is known about his family except that his father, like himself, had the nickname *"Rossi."* Evidently red hair ran in the family and was the cause

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of his name *"il prete rosso."* It was not applied to him on account of his clerical robe, as has been surmised.

Vivaldi was engaged in 1704 to direct the musical services at the *Conservatorio dell' Ospedale della Pietà,* and this Institution was a center of his composing activities for the greater part of his career. The *Ospedale* was a sort of orphanage for girls (largely illegitimate). There were four such institutions in Venice, which hardly speaks well for the morals of that city. This one attained considerable fame for its performances, instrumental and vocal, but mostly the former. Vivaldi, who appears in 1716 as *Maestro de' Concerti,* must have taught his pupils violin and other instruments, as well as to sing, composing for them continually. He wrote solo concertos and *concerti ripieni* at regular intervals, likewise many choral services.

Vivaldi was constantly engaged in other activities. Although he is thought of now as principally a composer for violin, more than 40 operas from his pen have survived, some of which were performed in Venice, some in Rome, Florence, Verona, Mantua and other Italian centers. For three years, perhaps from 1718 to 1722, he was in service as *Maestro di Cappella* to Prince Philip of Hesse-Darmstadt at Mantua. At various times in his life he visited other cities and finally Vienna, where he died.

Shortly after his death, his fame and reputation suffered a severe eclipse, and only after two centuries were scholars and musicians aware of his great importance in the area of the concerto grosso, the solo concerto, and even as a precursor of the symphony as developed by Mozart and Haydn. Many of his allegro movements are full of vitality, and his slow movements are of a lyrical nature which in a way anticipates romanticism. Through the scholarly work of musicians such as Malipiero and Casella, and the research of musicologists such as Pincherle, Rinaldi and Fanna, much of his music is available in print, and in addition, the recording companies have made available to the general public many of the more important works of Vivaldi in the orchestral and choral field. His operas as yet are practically unknown. It is probably true that no late Baroque composer, with the possible exception of Telemann, has been so successfully revived. It is interesting that this weekend we should be playing much of Vivaldi's music as a preface to two concerts of music by Bach, who was greatly influenced by the Venetian master.

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Saturday Evening, July 15, at 8:00

ERICH LEINSDORF, *Conductor*

BACH — Mass in B minor

SOLOISTS

HELEN BOATWRIGHT, *Soprano*

BEVERLY WOLFF, *Mezzo-soprano*

FLORENCE KOPLEFF, *Contralto*

GENE BULLARD, *Tenor*

TOM KRAUSE, *Bass*

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Bach trumpets in D

ARMANDO GHITALLA, ANDRÉ COME, ROGER VOISIN

There will be a pause for late comers after the Kyrie, and a short pause after the Credo during which the audience is asked to remain seated.

KYRIE

CHORUS

Kyrie eleison. — Lord, have mercy upon us.

DUET *Helen Boatwright, Beverly Wolff*

Christe eleison — Christ, have mercy upon us.

CHORUS

Kyrie eleison. — Lord, have mercy upon us.

GLORIA

CHORUS

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. — Glory be to God on high, and in earth peace, good will towards men.

ARIA *Beverly Wolff*

Violin solo Joseph Silverstein

Laudamus te, benedicimus te,
adoramus te, glorificamus te. — We praise thee, we bless thee,
we worship thee, we glorify thee.

CHORUS

Gratias agimus tibi propter magnam gloriam tuam. — We give thanks to thee for thy great glory.

DUET *Helen Boatwright, Gene Bullard*

Flute solo Doriot Anthony Dwyer

Domine Deus, rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite
Jesu Christe altissime,
Domine Deus, Agnus Dei, Filius Patris, — O Lord God, heavenly King,
God the Father Almighty,
O Lord, the only-begotten Son
Jesus Christ Most High,
O Lord God, Lamb of God, Son of the Father,

CHORUS

Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram. — That takest away the sins of the world, have mercy upon us, receive our prayer.

ARIA *Florence Kopleff*

Oboe d'amore solo Laurence Thorstenberg

Qui sedes ad dexteram Patris, miserere nobis. — Thou that sittest at the right hand of God the Father, have mercy upon us.

ARIA *Tom Krause*

Horn solo James Stagliano
Bassoons Sherman Walt, Ernst Panenka

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, — For thou only art holy; thou only art the Lord; thou only, O Jesus Christ, art most high,

CHORUS

Cum sancto Spiritu in gloria Dei Patris, Amen. — With the Holy Ghost, in the glory of God the Father, Amen.

INTERMISSION

CREDO

CHORUS

Credo in unum Deum, — I believe in one God,

CHORUS

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium, — The Father Almighty, maker of heaven and earth, and of all things visible and invisible,

DUET *Helen Boatwright, Florence Kopleff*

Et in unum Dominum, Jesum Christum, Filium Dei unigenitum; et ex Patre natum ante omnia saecula; Deum de Deo, lumen de lumine, Deum verum de Deo vero; genitum, non factum, consubstantialem Patri, per quem omnia facta sunt; qui propter nos homines et propter nostram salutem descendit de coelis.

And in one Lord, Jesus Christ, the only-begotten Son of God, and begotten of his Father before all worlds, God of God; light of light, very God of very God; begotten, not made, being of one substance with the Father, by whom all things were made; who for us men, and for our salvation came down from heaven.

CHORUS

Et incarnatus est de Spiritu sancto ex Maria virgine, et homo factus est.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

CHORUS

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

And was crucified also for us under Pontius Pilate, he suffered and was buried.

CHORUS

Et resurrexit tertia die secundum scripturas; et ascendit in coelum, sedet ad dexteram Dei Patris; et iterum venturus est cum gloria judicare vivos et mortuos; cuius regni non erit finis.

And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of God the Father; and he shall come again with glory to judge the quick and the dead; whose kingdom shall have no end.

ARIA *Tom Krause*

Oboi d'amore Laurence Thorstenberg, Hugh Matheny

Et in Spiritum sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam.

And in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets. And in one holy catholic and apostolic church.

CHORUS

Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

CHORUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria eius.

Holy, holy, holy is the Lord God of hosts. Heaven and earth are full of his glory.

DOUBLE CHORUS

Osanna in excelsis.

Hosanna in the highest.

ARIA *Gene Bullard*

Violin solo Joseph Silverstein

Benedictus qui venit in nomine Domini.

Blessed is he that cometh in the name of the Lord.

DOUBLE CHORUS

Osanna in excelsis.

Hosanna in the highest.

AGNUS DEI

ARIA *Florence Kopleff*

Agnus Dei, qui tollis peccata mundi, miserere nobis,

O Lamb of God, that takest away the sins of the world, have mercy upon us,

CHORUS

Dona nobis pacem.

Grant us peace.

MASS IN B MINOR

Carl Philip Emmanuel Bach, coming into possession of the sacred Mass in B Minor after his father's death, catalogued it as a *"grosse katholische Messe."* The title might be called technically correct, even by the authorities who find little that is Catholic in Bach's treatment. The word *"Messe"* in the Lutheran sense would not have been applied to the full service, but only to the *Kyrie* and *Gloria.* It was the Roman Catholic "Mass," so-called, that included also the *Credo, Sanctus,* and *Agnus Dei,* and these portions of the text, although performed in the Lutheran churches of Leipzig, were part of what was called the "Communion Service." It was the *Kyrie* and *Gloria* alone, which Bach wrote in 1733, and sent as a "Mass" to the reigning Prince Augustus III of Saxony in that year. He labelled the score of these two movements as *"Missa a 5 Voci."* Although Augustus had, for reasons of state, adopted the Roman Catholic religion, he received no more movements from Bach. Bach composed the other sections in the course of the five years following, evidently considered them as separate entities, and so performed them at Leipzig at festal dates of the Church calendar. When he at last brought together the five sections of his musical monument, it became by its inclusiveness a Roman "Mass."

But this is a matter of nomenclature. Musically speaking, sect and ritual

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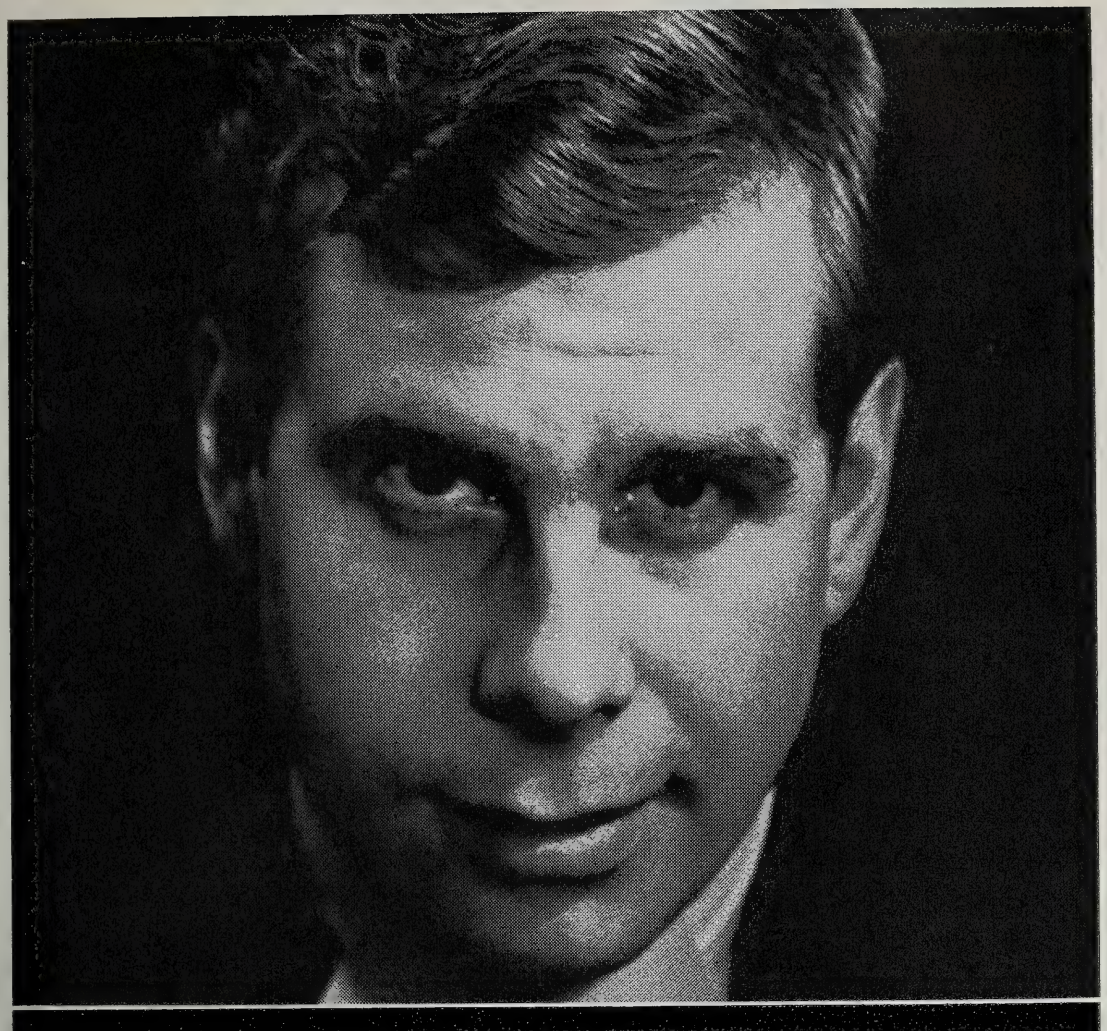
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in any discussion of the Mass in B minor are both archaic and incidental. The circumstances of its composition are interesting in that they show a later generation the petty hindrances and formal traditions which the Cantor of the Thomasschule had to brush aside in order to write his musical colossus, "the mightiest choral work ever written," as Sir Hubert Parry has called it.

Bach was a sober, practical man who wrote music for specific performance, who fulfilled the duties his job required of him, accepting the meagre choristers, the crude town musicians, the strait-laced congregation which he had to deal with, and which would have effectually lamed a less confident and visionary imagination. There are times when a composer in the heat of writing, his fullest powers at work, becomes so engrossed in his music that he puts aside present practicabilities, the capacities of the performers or audiences he knows. Beethoven did this notably in his *"Missa Solemnis,"* an act of creation in which an archbishop was forgotten. Wagner did it when he broke off an "impossible" Ring to write a still more "impossible" "Tristan." And so Bach planned mightily, at long range, erected a structure far beyond the bounds of any church, any occasion in his day.

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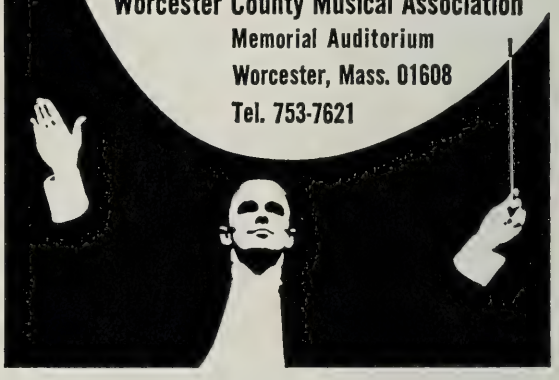
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BACH

Suite No. 3 in D major, for Orchestra

I. Overture
II. Air
III. Gavottes 1 and 2
IV. Bourrée
V. Gigue

"Wedding" Cantata, "Weichet Nur, Betrübte Schatten" ("Vanish, Winter Shadows"), for Soprano, No. 202

Aria: "Weichet nur, betrübte Schatten"
Recitativo: "Die Welt wird wieder neu"
Aria: "Phoebus eilt mit schnellen Pferden"
Recitativo: "D'rum sucht auch Amor sein Vergnügen"
Aria: "Wenn die Frühlingslüfte streichen"
Recitativo: "Und dieses ist das Glücke"
Aria: "Sich üben im Lieben"
Recitativo: "So sei das Band der keuschen Liebe"
Gavotte: "Sehet in Zufriedenheit"

Soloist: HELEN BOATWRIGHT

Intermission

Violin Concerto No. 1, in A minor

I. Allegro ma non troppo
II. Andante
III. Allegro assai

Soloist: JOSEPH SILVERSTEIN

†Cantata 174, "Ich liebe den Höchsten von ganzem Gemüte"

Sinfonia concerto
Aria: "Ich liebe den Höchsten von ganzem Gemüte"
Recitativo: "O Liebe, welcher keine gleich!"
Aria: "Greifet zu"
Chorale: "Herzlich lieb hab' ich dich, o Herr"

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Sunday Afternoon, July 16

SUITE No. 3 IN D MAJOR, FOR ORCHESTRA

The third of Bach's orchestral suites is conceived in terms of a double orchestra, each orchestra being in four parts; one consists of trumpets and kettle drums, the other of strings and continuo. Oboe parts have been added, perhaps as an afterthought because, except for a few bars in the overture, they play in unison with the violins throughout the work. Apparently it was common practice when oboes were used, to add a bassoon part to reinforce the bass-line as in the present performance. Scholars are uncertain as to the date of composition. It may have been composed at Cöthen, or conceivably at a later date in Leipzig.

The Suite begins with an overture in the French style—a strongly dramatic introduction followed by a fugal section and closing with a return to the material used at the beginning. The Air which follows is probably the best known single composition by Bach, being the Air which is often played as a solo for violin. Following this there are a series of dances: two Gavottes, a Bourrée, and a closing Gigue.

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"WEDDING" CANTATA,
"Weichet nur, betrübte Schatten" ("Vanish, winter shadows")
No. 202, FOR SOPRANO AND ORCHESTRA

This, the second of three "Wedding Cantatas" is aptly called in France the *"Cantate du Printemps."* There is no record of whose wedding was celebrated, nor when it took place. The music could well have perished unknown, the score having disappeared. Fortunately, J. C. H. Rinck, an organist of a later day, preserved a copy from Johann Peter Kellner, who had copied much of Bach's music. (The practice of copying scores in that pre-publication era has thus led to the survival of important music, as well as to confusion about the authorship of certain works.)

The writer of this tenderly joyous text, an apostrophe to nature and to love, is unknown. It may well have pleased the master, if we may judge by the lovely music it has inspired. Albert Schweitzer has described the poem as "much superior to the ordinary 'occasional' text that came Bach's way. The theme is the passing of winter and the coming of spring. Phoebus and his horses gallop through the new world; Cupid runs through the fields whenever he sees a pair of lovers kissing; May the love-spring of the newly-wedded pair overcome and outlast the transitoriness of outward things."

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Dr. Schweitzer has found in this secular cantata prime examples of his favorite theory that Bach constantly resorted to descriptive figures in his scores. He points out how the "vaporous semi-quavers ascending in the strings in the opening aria depict the mists vanishing before the breeze of spring, while the oboe sings a dreamy, yearning melody of the type of which Bach alone seems to have the secret."

"The aria that deals with the fleet steeds with which Phoebus flies through the newly-awakened world," moves to a light, galloping bass arpeggio. The similarity of this theme to a sketch for the final allegro of the Sixth Violin Sonata written in Cöthen leads Dr. Schweitzer to suppose that this Wedding Cantata was also a product of Cöthen.



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VIOLIN CONCERTO No. 1, IN A MINOR

The A minor Concerto was composed during Bach's tenure as court organist and director of the orchestra for Prince Leopold of Anhalt-Cöthen. It seems apparent that Bach was very much influenced by Vivaldi in composing his violin concertos, of which only three are extant, although probably many more were later published in transcription for harpsichord. It must never be forgotten that Bach was himself technically capable on the violin and viola, and was therefore able to write idiomatically for stringed instruments. In form Bach takes over Vivaldi's characteristic three-movement fast-slow-fast pattern.

The A minor Concerto opens with a light-hearted melody first from the orchestra and then in later development from the solo violin. The Andante, like that of the E major Concerto, is built on a ground bass over which the violin sings in a flowing and freely developed pattern. The final Gigue reminds us again of Bach's indebtedness to music of the French masters and is perhaps more of a virtuoso composition than either of the other two movements.

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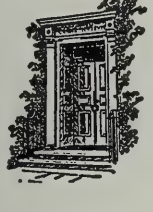
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Members of the audience who must leave before the end of the concert are earnestly requested to do so between numbers, not during the performance.

CANTATA 174, "ICH LIEBE DEN HÖCHSTEN VON GANZEM GEMÜTE"

Cantata No. 174 was written as a celebration of the Whitsun feast. The opening Sinfonia, relatively long in comparison to the vocal numbers, is a re-scoring of the first movement of the Third Brandenburg Concerto. In this version Bach has added independent parts for two *corni da caccia,* two oboes and a bassoon to double the continuo. The text is by Picander, and its general purport is the theme of the love a Christian should bear for his maker. The opening alto aria, with obbligato for two oboes, is a sort of Pastorale, which has for its subject matter the following sentence: "I love the Highest with my whole mind; He holds me also in great love." The tenor recitative speaks of the love of the Father and of those chosen to blessedness. The long leisurely bass aria follows, and the essence of the text is: "Jesus gives His heavenly kingdom and desires only that you believe faithfully up to the end." The closing chorale is taken from the first stanza of Schalling's "Herzlich lieb hab' ich dich, o Herr," with its original tune.

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ENTR'ACTE

BACH'S YEARS OF CHAMBER MUSIC AT CÖTHEN

THE Prince of Anhalt-Cöthen is to be thanked for the existence of the six "Brandenburg" Concertos and at least the first two of the orchestral suites. Bach's service as *Kapellmeister* to this Prince was an agreeable interlude, lasting six years (1717–1723), in his life-long career as a composer for the church. It was preceded by his nine years (1708–1717) as *Kammer Musicus* and Organist to the Duke Wilhelm Ernst of Saxe-Weimar; followed by the remaining 27 years of his life as Cantor at the St. Thomas and St. Nicholas churches in the free city of Leipzig. These three jobs developed three sides of the artist Bach: Weimar his great organ works, Cöthen his chamber works, Leipzig his greatest choral works — the Passions, the Mass, the long list of cantatas.

Bach was not required to provide any ritual music at Cöthen. If he missed the performance of such duties through this interim, the worship of God through music, the zest with which he explored the possibilities of instrumental, solo and chamber combinations show no sign of it. The Prince was far more sympathetic, musically intelligent and appreciative of Bach's talents and creative value than his haughty employers at Weimar who imprisoned him for wanting to leave, or the church officials at Leipzig who found him intransigent, a bothersome subordinate, and little better than mediocre. When the young Leopold became lord of the small principality of Cöthen, shortly before the advent of his talented *Kapellmeister,* he gathered the best orchestra that it was ever Bach's opportunity to work with. The Prince played the violin, the viola da gamba and the clavier — he even made use of his baritone voice. Bach may have written the gamba sonatas and the works for violin solo with his Prince in mind as well as Christian Ferdinand Abel, "Chamber violinist and gambist" of the *Kapelle,* or the *"Collegium Musicum"* as it was called. Such music was still territory for new exploration in Germany, where it had been little developed and where in some centers it was disapproved by the Church.

When Leopold became the ruler of the little principality in 1715, he was twenty-one. His first act was to build up the *Kapelle* forces which under his widowed mother's control had been based on a per-

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sonnel of three. The personnel which Bach found numbered, besides himself, eight soloists and eight ripienists. More were engaged as required. The Prince ordered much chamber music as well as operatic and choral performances. "His romantic temperament," wrote Charles Sanford Terry, "is revealed in his portrait, the high brow, long, waving undressed chevelure, the large, clear eyes beneath exaggerated eyebrows inherited from his mother, and a countenance open, fresh and friendly."

Bach's dedicatory letter addressed in French to the Margrave Christian Ludwig of Brandenburg accompanied a brace of six concertos, which, he said, he had composed two years before. This would have been in May, 1718, when Prince Leopold visited Carlsbad to take the waters, and took a half dozen of his musicians with him, including Bach, who evidently impressed the Count. The dedicatee no doubt had not the slightest inkling that he was receiving a prodigious piece of experimentation in chamber combinations. He would not have had the musicians who could have performed the concertos. The scores, obviously untouched, lay in his music library, never properly listed, and on his death were disposed of for an insignificant price. There can be no doubt that Bach wrote them with his own forces in mind. One of the succession of copyists which he had at his disposal was evidently set to work. The record shows the probable performance of the first in June, 1722, for, horns being a new fashion in such music and not maintained in the orchestra, two were then engaged.

Tragedy suddenly descended upon these days and nights of music making. When Bach returned from his second visit to Carlsbad in July, 1720, he found that his young wife, Maria Barbara, had suddenly and unexpectedly died. Bach found himself with an undirected household of four children: his daughter, Catharina Dorothea, was twelve, his boy, Wilhelm Friedemann, was ten, and two more sons, Carl Philip Emanuel and Johann Gottfried Bernhard, were six and five. Remarriage was the father's only recourse. On December 3 of the following year he married Anna Magdalena Wilcken, a fellow Thuringian of musical parents and musical tradition, herself a singer at the Court of Anhalt-Zerbst. Terry remarks of the bridegroom: "He was no longer of the impressionable age, when youth is attracted by superficial graces." Mr. Terry's judgment of an "impressionable age" might have been less than his musical judgment, since Bach was thirty-five and his

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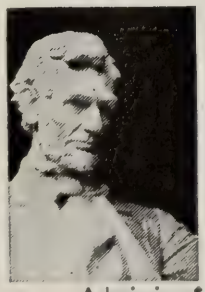
bride twenty. Her voice would have added to her attraction besides bringing in extra income, and she was completely congenial musically speaking. The following verses addressed to her by her husband five years later would indicate that his bride, among many virtues, was comely:

Your slave am I, sweet maiden bride,
God give you joy this morning!
The wedding flowers your tresses hide,
The dress your form's adorning,
O how with joy my heart is filled
To see your beauty blooming,
Till all my soul with music's thrilled,
My heart's with joy o'erflowing.

Anna Magdalena was more than a good stepmother — she gave her husband thirteen more children, of whom Johann Christian became the most famous.

Bach wrote by far the larger part of his purely instrumental music at Cöthen — the violin sonatas, the suites for violin and for cello unaccompanied, the violin concertos. Scores for clavier solo included the first volume of the Well-tempered Clavier and the two volumes of the *Clavierbüchlein,* which he wrote for the instruction of the young Wilhelm Friedemann and for Anna Magdalena, an eager pupil. It is not known whether the four Suites for Orchestra were all composed at Cöthen, for Bach, over and above his churchly duties at Leipzig, wrote and performed there a considerable amount of lay music at the *Collegium Musicum,* a chamber music group which, founded by Telemann, met in a coffee-house for the pleasure of playing rather than the few coins that might have come from interested hearers. It was for the *Collegium Musicum* that he transcribed his violin concertos for the clavier, for performance by himself or his sons Wilhelm Friedemann and Carl Philip Emanuel.

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JULY 23

LEINSDORF
SCHUMANN: Symphony No. 1
BERG: Wozzeck Excerpts
MENDELSSOHN: Piano Concerto in G minor
Kallir
STRAVINSKY: Firebird Suite

FIFTH WEEK

JULY 28
Weekend Prelude, 7:00 P.M.
BRAHMS: Liebeslieder Waltzes
Frank, Kallir with Singers

KUBELIK
HAYDN: Symphony No. 102
MARTINU: Double Concerto
Wilson
FRANCK: Symphony in D minor

JULY 29
B.S.O. Open Rehearsal 10:30 A.M.

KUBELIK
SMETANA: Moldau
ELGAR: Violin Concerto
Ashkenasi
BRAHMS: Symphony No. 4

JULY 30

LEINSDORF
WEBERN: Six Pieces, Op. 6
SCHUBERT: Symphony No. 9
GRIEG: Piano Concerto
Cliburn

SIXTH WEEK

AUGUST 4
Weekend Prelude, 7:00 P.M.
Lieder Recital
Kuhse

STEINBERG
BEETHOVEN PROGRAM:
Symphony No. 8
Piano Concerto No. 3
Lettvin
Symphony No. 5

AUGUST 5
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF
BEETHOVEN: Fidelio
(original version of 1805)
Kuhse, Shirley, Krause, Pracht, Berberian, Castel, Enns, Tanglewood Choir, Berkshire Chorus

AUGUST 6

LEINSDORF
BRAHMS PROGRAM:
Academic Festival Overture
Symphony No. 3
Violin Concerto
Silverstein

SEVENTH WEEK

AUGUST 11
Weekend Prelude, 7:00 P.M.
RACHMANINOFF and PROKOFIEV:
Piano Music
Browning

LEINSDORF
MOUSSORGSKY: Khovanchina Prelude
TCHAIKOVSKY: Symphony No. 6
SIBELIUS: Violin Concerto
Perlman

AUGUST 12
B.S.O. Open Rehearsal 10:30 A.M.

STEINBERG
GLINKA: Kamarinskaya
BORODIN: Symphony No. 2
TCHAIKOVSKY: Manfred Symphony

AUGUST 13

LEINSDORF
RIMSKY-KORSAKOV: Coq d'Or Suite
PROKOFIEV: Piano Concerto No. 1
Browning
COLGRASS: As Quiet As
RACHMANINOFF: Paganini Rhapsody
Browning

EIGHTH WEEK

AUGUST 18
Weekend Prelude, 7:00 P.M.
WAGNER: Siegfried Idyll
Boston Symphony Chamber Players
VERDI and IVES: Songs
Curtin

SCHULLER
DVORAK: Othello, Overture
SCHUBERT: Symphony No. 8
IVES: Symphony No. 4

AUGUST 19
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF
VERDI: Requiem
Arroyo, Troyanos, Molese, Flagello, Tanglewood Choir, Berkshire Chorus

AUGUST 20

LEINSDORF
WAGNER PROGRAM:
Die Meistersinger—Prelude
Die Walkure—Ride of the Valkyries
Wotan's Farewell
Flagello
Gotterdammerung—Dawn, Rhine Journey, Interludes, Siegfried's Death, Immolation Scene
Horne

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Bach's stay at Cöthen ended less happily than it began. The Prince entered matrimony one week after his *Kapellmeister* took the same step. The Prince's bride was his cousin, Friederica Henriette, daughter of Prince Carl Friedrich of Anhalt-Bernburg. She brought discord into the musical activities, having no taste for serious music, and begrudging her husband's companions. Bach referred to her in a letter as an *"amusa,"* a feather head. She was also a Calvinist, which to a determined Orthodox Lutheran like Bach was apostasy. Relations between Bach and his Prince nevertheless remained cordial to the end. These frictions within the Court have been surmised as Bach's reason for leaving and for seeking the Cantorship at Leipzig. Another reason put forward is that Leipzig offered what Cöthen did not — a university education for his sons. Certainly the titles of Cantor and *Director Musices* were less impressive, the position less remunerative, less free, and they held a threat of friction more trying to his independence in the fulfillment of his duties. A deeper reason was surely the composer's inner compulsion to embrace the larger forms which the church services offered. With instrumental music at Cöthen he had finely but rather completely covered the possibilities. The questing artist looked elsewhere.

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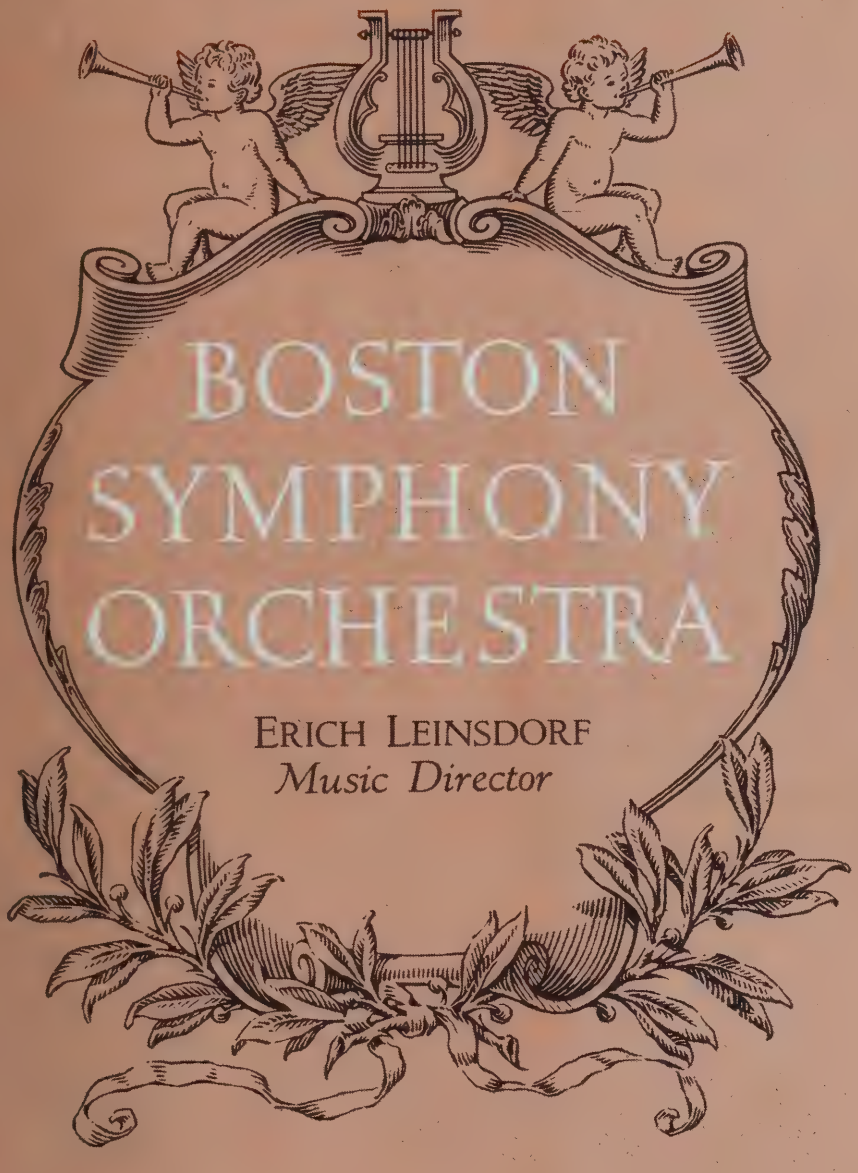
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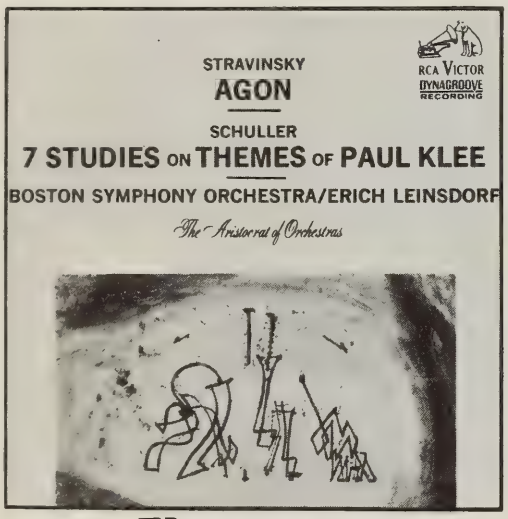
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Thirtieth Berkshire Festival - 1967

MUSIC SHED AT TANGLEWOOD

Concert Bulletin of the

FOURTH WEEK

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PROGRAM NOTES

At the conclusion of last year's season at Tanglewood, John N. Burk brought to a close 48 years of service as program annotator for the Orchestra's concerts. His work is internationally known, and by many he was considered the dean of program annotators. He is also the author of distinguished books on Beethoven, Mozart and Clara Schumann. With his permission, much of his writing is being used for this season's program notes. The editor of the programs this summer will be Donald T. Gammons.

SEIJI OZAWA returns to Tanglewood to conduct the Orchestra for the fourth successive year. He appeared previously on the stage of the Music Shed in 1960, when he received the Koussevitzky Memorial Scholarship as the most outstanding young conductor of the Berkshire Music Center for that year. Born in 1935, he studied first in Japan, his native country. He left there in 1959 for Europe and came to the United States a year later after winning the first prize at the International Competition of Orchestra Conductors at Besançon.

Seiji Ozawa has since conducted many of the major orchestras in Japan, in this country and in Europe. He is now Music Director of the Toronto Symphony Orchestra and of the Ravinia Festival in Chicago.

The BERKSHIRE BOY CHOIR has been founded this year with the idea of bringing together for the summer some of the best boy choristers in the United States with professional adult singers for a period of intensive training and performance. The Choir's home is at the Stockbridge School near Tanglewood, and this will be not only their first appearance at the Berkshire Festival, but one of their first public concerts. The boys come from choirs as far away as Washington, Chicago and Indianapolis, most of them the solo boys in their home choirs.

(Continued on page 4)

WEEKEND PRELUDE

Friday Evening, July 21, at 7:00

THE BERKSHIRE BOY CHOIR

GEORGE GUEST, *Music Director*

Hear my Prayer—O for the Wings of a Dove — MENDELSSOHN

Ave Maria — STRAVINSKY
Pater Noster

Litanies à la Vierge Noire de Rocamadour — POULENC

Chansons Françaises — POULENC
- Clic, clac, dansez sabots
- La belle se sied au pied de la tour
- Pilon l'orge

Four Slovak Folk Songs — BARTÓK
- Wedding Song from Poniky
- Song of the Hayharvesters from Hiadel
- Dancing Song from Medzibrod
- Dancing Song from Poniky

In January 1844, Mendelssohn finished his sacred cantata "Hear my Prayer," for four-part chorus of mixed voices and soprano solo with organ or piano accompaniment. The words were written by W. Bartholomew, to whom the work was dedicated. It was first performed at Miss Mounsey's Sacred Concert at Crosby Hall in London on January 8, 1845.

The *Pater Noster* of Stravinsky was written in 1926. It is a setting of the Lord's Prayer, and the text was originally in Slavonic. It was Stravinsky's first religious composition. Writing about this and the later *Ave Maria,* Stravinsky suggested that both fused "early memories of church music in Kiev and Poltava with the conscious aim to adhere to a simple and severe harmonic style, a 'classical' style, but with pre-classical cadences."

Poulenc seemed particularly successful when writing for voices, either in solo or concerted form. The "Litanies à la Vierge Noir" were composed for either women's voices or for a children's choir. The vocal texture is in three parts. The accompaniment is for organ. The three "Chansons" are from a group of eight a *capella* choruses. The first two were originally written for male chorus, the third for mixed choir. Here we find Poulenc writing in a light mood, and the vocal texture is typical of his sense of gaiety and clarity.

Bartók was keenly interested in the folk songs of his own country and its immediate neighbors. The four Slovak Folk Songs were originally written for a mixed chorus a *capella.* Later Bartók added a piano part, and this version will be used tonight.

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GEORGE GUEST, first Music Director of the Berkshire Boy Choir, has achieved international recognition for his direction of the Choir of St. John's College, Cambridge, England, where he holds the post of Organist and Master of Choristers. He has had a distinguished career in the English musical world both as teacher and choirmaster. His recordings cover much of the finest English cathedral music, and he has recently embarked on a series of records of the Masses of Haydn.

BRACHA EDEN, a native of Jerusalem, began her piano studies at the age of seven. Later she studied at the Jerusalem Academy of Music under Professor Alfred Schroeder, formerly Artur Schnabel's assistant. There she met another of Schroeder's students, ALEXANDER TAMIR, and in 1951, both as honor graduates, they formed their two-piano team.

Mr. Tamir was born in Vilno, Poland, and became an Israeli citizen in 1945 at the age of fourteen. He studied privately in Tel-Aviv before attending the Jerusalem Academy. Together Miss Eden and Mr. Tamir won a scholarship to the Aspen Music School in Colorado, where they received further training from two of Artur Schnabel's most brilliant pupils, Vitya Vronsky and Victor Babin. Their first American appearance was at the Aspen Festival in 1955, and they made their New York debut in the same year. Since then they have toured extensively in Italy, France, England and America, as well as in Israel. They are appearing for the first time at Tanglewood with the Boston Symphony Orchestra.

Friday Evening, July 21, at 9:00

ERICH LEINSDORF, *Conductor*

MENDELSSOHN — *Overture to "A Midsummer Night's Dream," Op. 21

SCHULLER — †Diptych for Brass Quintet and Orchestra

ARMANDO GHITALLA, *Trumpet* — JAMES STAGLIANO, *Horn*
ROGER VOISIN, *Trumpet* — WILLIAM GIBSON, *Trombone*
CHESTER SCHMITZ, *Tuba*

BARTÓK — †Concerto for Two Pianos and Percussion

I. Assai lento; Allegro molto
II. Lento, ma non troppo
III. Allegro non troppo

Soloists: BRACHA EDEN AND ALEXANDER TAMIR

Intermission

POULENC — †Concerto in D minor for Two Pianos and Orchestra

I. Allegro ma non troppo
II. Larghetto
III. Finale: Allegro molto

Soloists: BRACHA EDEN AND ALEXANDER TAMIR

STRAUSS — *Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner—in Rondo Form, Op. 28

MISS EDEN and MR. TAMIR play Steinway Pianos

†First performance at the Festival concerts

Program Notes

Friday Evening, July 21

OVERTURE TO "A MIDSUMMER NIGHT'S DREAM," IN E MAJOR, *Op.* 21

By FELIX MENDELSSOHN

Born in Hamburg on February 3, 1809; died in Leipzig on November 4, 1847

Composed in 1826, this Overture was first publicly performed at Stettin in February, 1827, under Karl Löwe. It is dedicated to "His Royal Majesty, the Crown Prince of Prussia."

Mendelssohn, reading translations of Shakespeare by Schlegel and Tieck, composed this Overture as a concert number in his seventeenth year, when he was living at 3 Leipziger Strasse, a suburban house with ample gardens, a garden house for amateur theatricals included. Discernible in the Overture are the fairy chords of the introduction and scherzo-like character of the main theme, the references to the Bergomask Dance from the fifth act of the play, the imitation of the braying of Bottom, and a descending cello passage which is supposed to have been suggested to the composer by the buzzing of a fly as he worked in his summer garden.

The Overture was originally written for piano duet. It was not until 1843, in the height of Mendelssohn's fame, that he added to the Overture the incidental numbers intended for Shakespearean performances at the Royal Theatre in Berlin.

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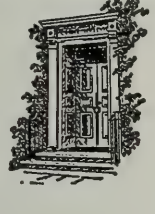
By GUNTHER SCHULLER

Born in New York, November 22, 1925

The composer has kindly provided the following note concerning this work.

Diptych for Brass Quintet and Orchestra is the orchestral version of a similarly titled piece originally written for brass quintet and band. In its original form it was commissioned by the New York Brass Quintet under the sponsorship of the Cornell University Music Department, Chairman William A. Campbell. The world première took place in Ithaca on March 22, 1964, with Mr. Campbell conducting the Cornell University Band, and the New York Brass Quintet as soloists. A first New York performance at the New York State Theatre, with the composer conducting, took place on March 11, 1965. The score was finished in February, 1964. The Boston Symphony Orchestra gave the first performance of this work in its new form during the past winter season.

As the title suggests, the work consists of two contrasting movements. The first of these, an adagio, explores large-surfaced textures in the orchestra, pitting these occasionally against the solo brass quintet. In the lively second part, an initial statement by the brass quintet is recapitulated two further times in an almost refrain-like fashion. Each quintet statement brings forth a response from the orchestra, leading each time to a different conclusion. The third time the music develops through a series of metric modulations, i.e., tempo changes, into a jazz-oriented climactic ending. This jazz section, with the orchestra, is interrupted just prior to the final coda by an exact recapitulation—an excerpt, as it were—from the tranquil first movement.



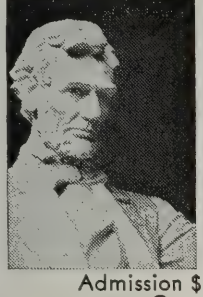
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By BÉLA BARTÓK

Born in Nagyszentmiklós, Hungary, March 25, 1881;
died in New York, September 26, 1945

The present work started as a "Sonata for two pianos and percussion" and grew up to a "Concerto for Two Pianos with Orchestral Accompaniment." Bartók originally wrote it for the Basle (Switzerland) section of the International Society for Contemporary Music. As a piece of "chamber music" for a brace of pianos and two percussion groups it was first performed there in January, 1938.

In that form, the work was later played in London (International Society for Contemporary Music), Brussels, Amsterdam, Paris, Zürich, Luxembourg, Budapest, and Venice. Its first American performance took place at a session of the New Friends of Music in Town Hall, New York, on November 3, 1940. The soloists were the composer and his pupil and wife, Ditta Pasztory Bartók, with Saul Goodman and Henry Denecke, Jr. assisting as percussionists.

The score then called for two pianos, three timpani, cymbals, triangle, two side drums, bass drum, tam-tam and xylophone. Immediately after the American première Bartók decided to amplify the "sonata," completing the new version the following month. "It seemed advisable, for certain technical

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reasons, to add orchestral accompaniment to the work," he writes, "though, as a matter of fact, it gives only color to certain portions of the work. The two-piano and percussion parts remain practically unchanged, except for some of the climactic parts which are now taken over from the two pianos as tuttis by the orchestra."

In the new version the scoring includes, besides pianos and percussion, two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, celesta and strings. The percussion section is extensive and includes: timpani, xylophone, bass drum, side drum with snares, side drum without snares, triangle, tam-tam, cymbals and suspended cymbals. In the orchestral version, Bartók and his wife Ditta gave the first performance in New York on January 21, 1943. This was the last concert appearance of Béla Bartók.

In his concert notes, Mr. Louis Biancolli wrote about the music as follows:

"The three-movement work opens with a brooding slow passage leading to the main section, *allegro molto,* in rhythmically barbaric and energetic style. The second theme of this movement appears in many contrapuntal combinations. The middle movement is a *lento ma non troppo,* with an A - B - A sectional division. In the rondo-like finale, *allegro non troppo,* 2/4, the xylophone gives out the relatively extended chief theme. Throughout the composition percussion instruments often play solo roles. There is wide rhythmic variety and striking counterpoint, besides daring effects of grouping and color. Also apparent is Mr. Bartók's well-known flair for utilizing short themes. These are handled with typical contrapuntal boldness. However, one or two longer themes crop up, notably in the finale, where the xylophone states a sustained melody. The primitive and folkish quality felt in Mr. Bartók's earlier music marks much of this work too."

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CONCERTO IN D MINOR FOR TWO PIANOS AND ORCHESTRA

By FRANCIS POULENC

Born in Paris, January 7, 1899; died in Paris, January 30, 1963

The Concerto for Two Pianos and Orchestra was commissioned by the Princess Edmond de Polignac in 1932, and was completed in less than three months. The first performance took place on September 5, 1932 at the Venice International Festival. At this occasion the soloists were the composer and Jacques Février, and the conductor was Désiré Defauw. Obviously Poulenc did not intend that this Concerto should be much more than a pleasing diversion. It is light-hearted from beginning to end, although in the first movement there are possible echoes of Stravinsky as well as some material which shows the influence of Balinese music, which the composer had heard in 1931. The slow movement is based on a simple melody, Mozartian in feeling, although there is in this movement a second section which develops into a rapid waltz. The Finale, possibly based on folk-song material, may be considered slightly vulgar but the final effect is one of optimistic joy.



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By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

At first, Strauss was inclined to let the title: *"Till Eulenspiegels lustige Streiche, nach alter Schelmenweise—in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a program to *'Eulenspiegel';* were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when after he has been condemned to death Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."



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TAKEMITSU — †Requiem for String Orchestra

LIGETI — †Atmospheres

Intermission

BERLIOZ — *Symphonie Fantastique, Op. 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

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By FELIX MENDELSSOHN-BARTHOLDY

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Mendelssohn first sketched his overture, *Zu den Hebriden (Fingals-Höhle),* in 1829, completed it in Rome in 1830 and revised it in Paris in 1832. The first performance was by the Philharmonic Society at Covent Garden, London, May 14, 1832.

After a spring concert season in London where Mendelssohn, aged twenty, was enthusiastically received by the Philharmonic Society, he made a journey to Scotland in August, 1829, in the company of his friend, Karl Klingemann. Pictorial sketches were the result of this journey, and musical sketches as well, which were to become the "Scottish" Symphony and this Overture, which Mendelssohn at first referred to in his letters as *"Die einsame Insel."*

Mendelssohn and Klingemann made an expedition to Staffa, a small island only a mile and a half in circumference, belonging to the Hebrides group, which lies about ten miles west of Mull on the mainland, where the young men were visiting. Evidently both were impressed by the cave of Fingal at Staffa. Klingemann wrote in a letter of August 10: "Staffa, with its strange basalt pillars and caverns, is in all picture-books. We were put out

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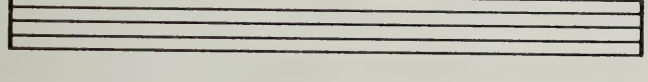
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in boats, and climbed—the hissing sea close beside us—over the pillar stumps to the celebrated Fingal's Cave. A greener roar of waters surely never rushed into a stranger cavern—comparable, on account of the many pillars, to the inside of an immense organ, black and resounding, lying there absolutely purposeless in the utter loneliness, the wide gray sea within and without.

Mendelssohn had written two days previously to his sister, "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." There follows in the letter a sketch of what was to be the first ten measures of his overture, "The Hebrides." Mendelssohn later told Ferdinand Hiller how "the first measures, which contain the chief theme, had come into his mind. In the evening he was making a visit with his friend Klingemann on a Scottish family. There was a pianoforte in the room; but it was Sunday, and there was no possibility of music. He employed all his diplomacy to get at the pianoforte for a moment; when he had succeeded, he dashed off the theme out of which the great work grew."

Returning to Berlin in the same year, Felix was urged by his sisters to tell them something about the Hebrides, so relates Lampadius in his biography. " 'It can not be told, only played,' he said. No sooner spoken, than he seated himself at the piano and played the theme, which afterwards grew into the Overture."

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REQUIEM FOR STRING ORCHESTRA

By TORU TAKEMITSU

Born in Tokyo, October 8, 1930

Toru Takemitsu is now on the staff of Tokyo's Twentieth Century Music Institute and a member of the "Jikken Kobo" (Experimental Studio), a group made up of musicians, painters and sculptors. Although he has been profoundly influenced by Boulez, Stockhausen and other contemporary Western composers, and has written experimental electronic music for tape recorder, Mr. Takemitsu has also composed for conventional instruments as well. "Requiem for String Orchestra" was the work that established his reputation as one of Japan's outstanding young composers. Dating from 1957, it had its first performance that year in Osaka. Its American première took place in 1963, at Ravinia, under Mr. Ozawa's direction. The ten-minute work is not a Requiem in the liturgical sense; it is, rather, an elegiac composition for strings, in one movement.

ATMOSPHERES

By GYÖRGY LIGETI

Born in Dicsöszentmarton, Transylvania, Hungary, May 28, 1923

Hungarian-born Gyorgy Ligeti studied composition at the Conservatory in Klausenbrug, Romania, from 1941 until 1943. Later, he was a student at the Franz Liszt Conservatory in Budapest, and in 1950 was appointed Professor of Music theory and form at this institution. After the Hungarian uprising of 1956 he fled his homeland, and spent several years working in the Electronic Music Studio of the West German Radio in Cologne. Since 1959 he has taught composition in Darmstadt and Bilthoven. His works include songs, piano pieces, choral and orchestral compositions, as well as electronic music.

"Atmospheres" was commissioned in 1961 by the Southwest German Radio, and given its first performance during the same year. Mr. Ligeti writes: "My personal development began with serial music, but today I have passed beyond serialism. In "Atmospheres" I have attempted to supersede the "structural" approach to music which once, in turn, superseded the motivic-thematic approach, and to establish a new textural concept of music. In this kind of music, there are no "events," but only "states," no contours or forms, but instead, an uninhabited, imaginary musical space. Tone color, usually a vehicle of musical form, is liberated from form to become an independent musical entity. "Atmospheres" presumably occupies an extreme position, which possibly may be interpreted as a dead end. But often it is the apparent dead end that conceals a gateway opening into fresh fields."

FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE), *Op.* 14A

By HECTOR BERLIOZ

Born in la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: the *Fantastic Symphony* and *Lélio; or, The Return to Life,* a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

A few times in musical history a composer has suddenly come forth with something completely startling, opening a new road as if there were no such thing as hereditary direction. There have been a half dozen such unaccountable miracles where the composer, upsetting custom and probably surprising himself, has discovered fresh territory where he will dwell and where others will follow. Beethoven called his *"Eroica"* Symphony a "new road," but there have been other new roads since then. There is the *Symphonie Fantastique, Das Rheingold, Till Eulenspiegel, L'Après-midi d'un faune, Le Sacre du printempts.* Berlioz' plunge into descriptive tonal fantasy is not the least of these. Thus there began in 1830 program music in earnest and with it the perennial pastime of trying to account for the art of tones in other than tonal terms.

The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe,* which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs.

The first movement, like the slow movement, which makes full use of the *idée fixe,* is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, *"religiosamente."*

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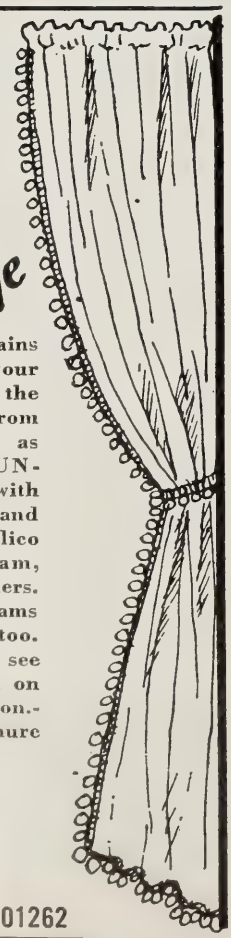
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In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the *"valse"* then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène aux Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe,* by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe,* heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat,* is fearsome in another way—its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6/8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled *"Ronde du Sabbat,"* where it is ingeniously combined with the *Dies Irae.*

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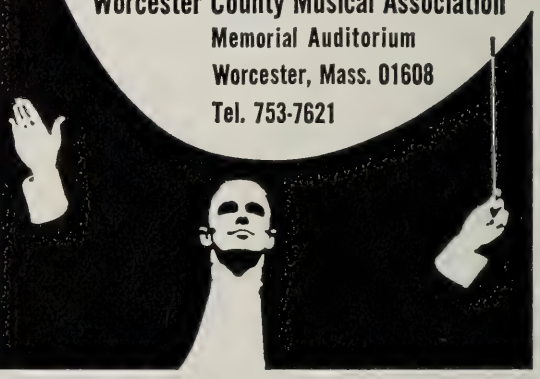
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ERICH LEINSDORF, *Conductor*

SCHUMANN *Symphony No. 1, in B-flat major, Op. 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

Intermission

MENDELSSOHN Concerto for Two Pianos and Orchestra in E major

I. Allegro vivace
II. Adagio non troppo
III. Allegro

STRAVINSKY *Suite from the Ballet, "L'Oiseau de feu"

Introduction: Jardin enchanté de Katschei et danse de l'oiseau de feu
Supplications de l'oiseau de feu
Jeu de princesses avec les pommes d'or
Ronde des princesses
Danse infernale de tous les sujets de Katschei
Berceuse
Finale

Sunday Afternoon, July 23

SYMPHONY NO. 1, IN B-FLAT MAJOR, *Op.* 38

By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting.

It was at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering of his genius, coincided with the last year of his engagement and with his marriage to Clara Wieck on September 12, 1840—a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and from January 17 to 23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25]—Today, Monday, Robert has about finished his symphony; it has been composed mostly at night—my poor Robert has spent some sleepless nights over

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it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

The poet was Adolph Böttger, to whom the composer sent, in 1842, the following dedication, with a script of the two opening bars: "Beginning of a symphony inspired by a poem of Adolph Böttger." Schumann noted in the diary: "Sketched January 23 to 26, 1841," and wrote forthwith to his friend Ferdinand Wenzel: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He later remarked of the symphony that "it was born in a fiery hour." He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like a summons to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring." Schumann at first intended the following mottoes for the four movements: "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring."

The after-curtain calls are for



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By FELIX MENDELSSOHN-BARTHOLDY

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

This Concerto was written in 1823 when Mendelssohn was only fourteen years old. The first public performance was given in July 1829 at which time the composer played it with the famous pianist Moscheles.

At this time Moscheles gave the young Felix piano lessons but he soon realized to quote his own words "that he was sitting next to a master, not a pupil."

The second movement is somewhat unusual in that after the orchestral introduction only one of the soloists plays at a time until the last few minutes of the movement. The last movement is a sort of dialogue between the two pianos. The first piano announces a rapid, dancelike theme which is answered by the second piano in a slower, more lyric style.

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SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine.

The first performance of *L'Oiseau de Feu,* a *"Conte dansé"* in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird was Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

The Suite played at this performance has been drawn by Mr. Leinsdorf primarily from the original score of the ballet rather than from the Suites compiled by Stravinsky in 1919 or 1945.

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to

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the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

• •

Stravinsky tells in his memoirs how he was drawn into the circle of which Diaghilev was the center and dynamo. Diaghilev had sensed at once the promise of the composer of the *Scherzo fantastique* and the *Feu d'artifice* which he had heard at a Siloti concert in the winter of 1909.

In the process of forming a ballet company he ordered from the young man orchestrations of piano music by Chopin and Grieg. Stravinsky duly provided these and continued to work upon his opera *Le Rossignol,* which he had begun under the eye of his master, Rimsky-Korsakoff, who had died in June, 1908. It was at this point that Diaghilev handed to him the commission for *L'Oiseau de feu,* which Liadov had forfeited by inaction. Benois in his memoirs relates that Stravinsky surprised them in their discussions by his interest in the theatre, painting, architecture, sculpture. "Although he had had no grounding on these subjects, discussion with him was very valuable to us, for he 'reacted' to everything for which we lived. In those days he was a very willing and charming 'pupil.' He thirsted for enlightenment and longed to widen his knowledge."

Stravinsky went to Paris for the first performance, where, he tells us in his memoirs, he made his first acquaintance with that city. His ballet which, needless to say, excited Paris as resplendently new music superbly produced, was an ideal introduction.

"My stay in Paris enabled me to become acquainted with several personalities of the musical world, such as Debussy, Ravel, Florent Schmitt, and Manuel de Falla, who were in Paris at the time. I remember that on the evening of the première, Debussy came to find me and complimented me on my score. It was the beginning of our friendship, which remained cordial for the remainder of his days." This recognition, he admits, greatly encouraged him in future projects then in his mind, which turned out to be *Petrouchka* and *Le Sacre du printemps.*

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The cost of the Orchestra's year-round activities – the winter season, Pops, Esplanade concerts, Tanglewood concerts, and the Berkshire Music Center – and of maintaining them at their level of excellence, increases every year. The Orchestra's expenses continually and increasingly exceed income. To meet this situation it has been necessary to make inroads on the Orchestra's inadequate capital structure. From the beginning the Boston Symphony Orchestra has had to rely on the generosity of its Trustees and Friends. Today, even these annual gifts are not enough.

Under the terms of the $2.5 million Ford grant the Orchestra must raise $4 million in the coming four years, and during that time maintain both the *Friends of the Boston Symphony Orchestra* and *Friends of Music at Tanglewood* annual campaigns at a combined level of $325,000 per year.

In this first public appeal in its 86-year history the Orchestra is seeking an additional 1.5 million dollars for physical improvements to Symphony Hall and at Tanglewood.

The Fund for the Boston Symphony seeks support for all of the Orchestra's activities. There are opportunities for large memorial gifts and contributions of less magnitude from music lovers everywhere.

Information on the Fund may be obtained from the Fund Office, Symphony Hall, Boston, Massachusetts 02115. The *Friends of Music at Tanglewood* office is located at the Main Gate of Tanglewood.

REMAINING BERKSHIRE FESTIVAL PROGRAMS

FIFTH WEEK

JULY 28

Weekend Prelude, 7:00 P.M.

BRAHMS: Liebeslieder Waltzes
Frank, Kallir with Singers

KUBELIK

HAYDN: Symphony No. 102
MARTINU: Double Concerto
Wilson
FRANCK: Symphony in D minor

JULY 29

B.S.O. Open Rehearsal 10:30 A.M.

KUBELIK

SMETANA: Moldau
ELGAR: Violin Concerto
Ashkenasi
BRAHMS: Symphony No. 4

JULY 30

LEINSDORF

WEBERN: Six Pieces, Op. 6
SCHUBERT: Symphony No. 9
GRIEG: Piano Concerto
Cliburn

SIXTH WEEK

AUGUST 4

Weekend Prelude, 7:00 P.M.

Lieder Recital
Kuhse

STEINBERG

BEETHOVEN PROGRAM:
Symphony No. 8
Piano Concerto No. 3
Lettvin
Symphony No. 5

AUGUST 5

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: Fidelio
(original version of 1805)
Kuhse, Shirley, Krause, Pracht, Berberian, Castel, Enns, Tanglewood Choir, Berkshire Chorus

AUGUST 6

LEINSDORF

BRAHMS PROGRAM:
Academic Festival Overture
Symphony No. 3
Violin Concerto
Silverstein

SEVENTH WEEK

AUGUST 11

Weekend Prelude, 7:00 P.M.

RACHMANINOFF and PROKOFIEV:
Piano Music
Browning

LEINSDORF

MOUSSORGSKY: Khovanchina Prelude
TCHAIKOVSKY: Symphony No. 6
SIBELIUS: Violin Concerto
Perlman

AUGUST 12

B.S.O. Open Rehearsal 10:30 A.M.

STEINBERG

GLINKA: Kamarinskaya
BORODIN: Symphony No. 2
TCHAIKOVSKY: Manfred Symphony

AUGUST 13

LEINSDORF

RIMSKY-KORSAKOV: Coq d'Or Suite
PROKOFIEV: Piano Concerto No. 1
Browning
COLGRASS: As Quiet As
RACHMANINOFF: Paganini Rhapsody
Browning

EIGHTH WEEK

AUGUST 18

Weekend Prelude, 7:00 P.M.

WAGNER: Siegfried Idyll
Boston Symphony Chamber Players
VERDI and IVES: Songs
Curtin

SCHULLER

DVORAK: Othello, Overture
SCHUBERT: Symphony No. 8
IVES: Symphony No. 4

AUGUST 19

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

VERDI: Requiem
Arroyo, Troyanos, Molese, Flagello, Tanglewood Choir, Berkshire Chorus

AUGUST 20

LEINSDORF

WAGNER PROGRAM:
Die Meistersinger—Prelude
Die Walkure—Ride of the Valkyries,
Wotan's Farewell
Flagello
Gotterdammerung—Dawn, Rhine
Journey, Interludes, Siegfried's
Death, Immolation Scene
Horne

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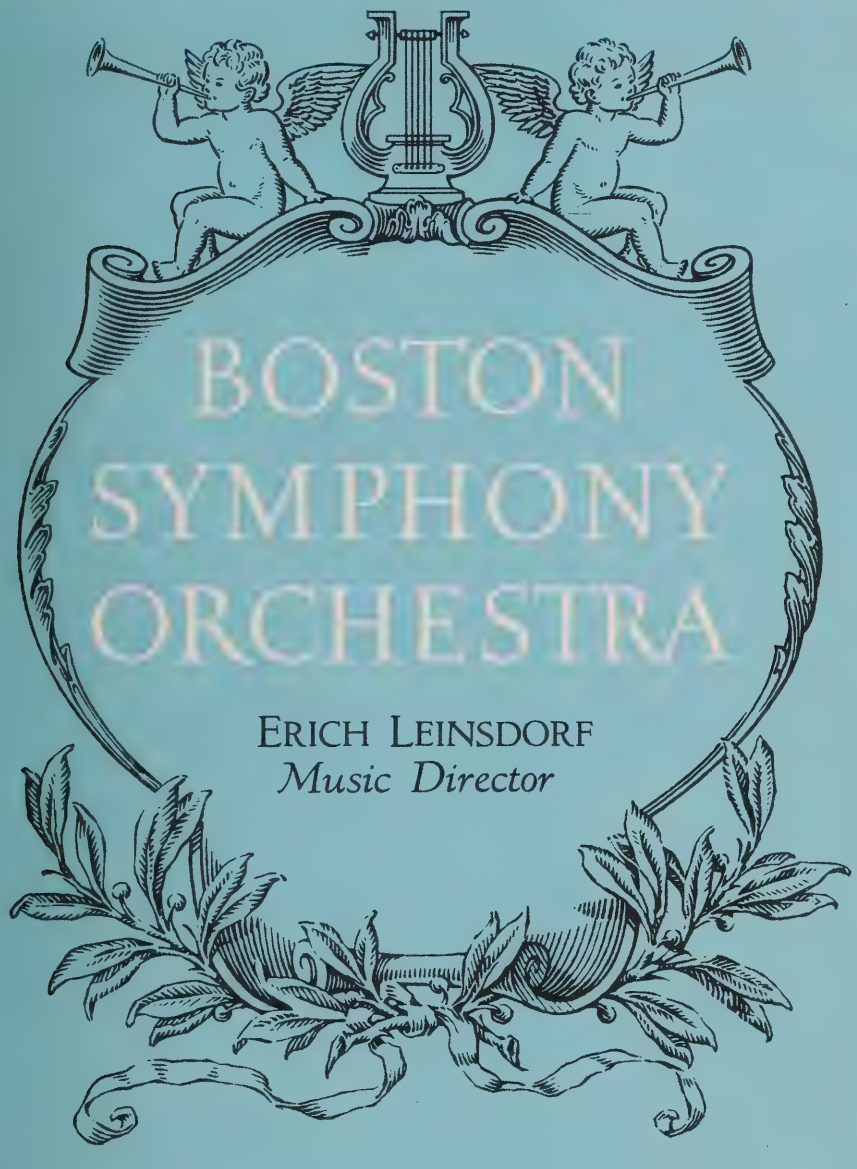
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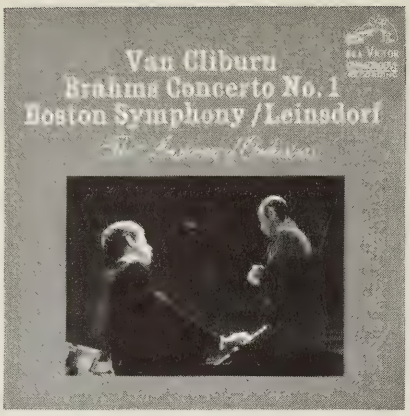
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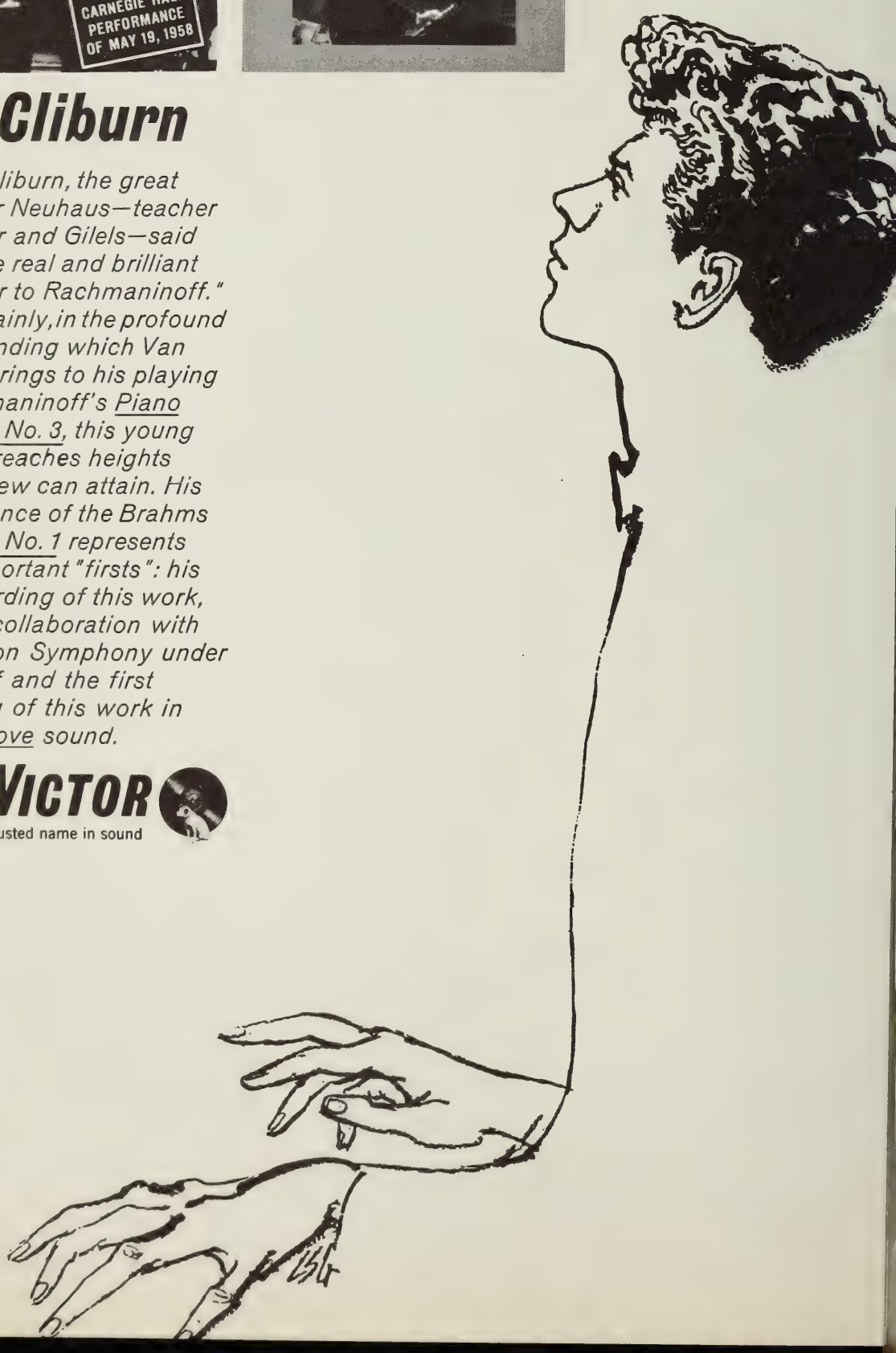


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FIFTH WEEK

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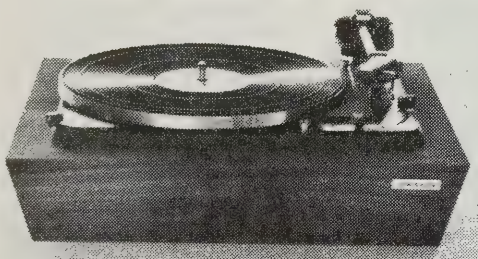
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PROGRAM NOTES

At the conclusion of last year's season at Tanglewood, John N. Burk brought to a close 48 years of service as program annotator for the Orchestra's concerts. His work is internationally known, and by many he was considered the dean of program annotators. He is also the author of distinguished books on Beethoven, Mozart and Clara Schumann. With his permission, much of his writing is being used for this season's program notes. The editor of the programs this summer will be Donald T. Gammons.

RAFAEL KUBELIK was born in 1914 in Bychory, Czechoslovakia. His father was the celebrated violinist Jan Kubelik. As a boy he studied violin with his father, and from 1928 to 1934, composition, violin, piano and conducting at the Prague Conservatory. He was appointed conductor and musical director of the Czech Philharmonic Orchestra in Prague in 1936, and retained these positions until 1948. From 1939 to 1941 he was also Music Director of the Opera House in Brno.

Mr. Kubelik was Music Director of the Chicago Symphony Orchestra from 1950 to 1953, and Conductor of the Royal Opera House, Covent Garden, London, from 1955 to 1958. For many years he has appeared regularly, not only at the chief European Music Festivals, but as guest conductor of the Berlin Philharmonic Orchestra, the Vienna Philharmonic, the Amsterdam Concertgebouw, the Royal Philharmonic, the Philharmonia, the Paris Orchestre National, the Israel Philharmonic, and other major orchestras. Since 1960 he has also directed an international conductors' course in connection with the Lucerne Music Festival. In June, 1961, he conducted the première of Schoenberg's "Jacobsleiter" in Vienna, with the Cologne Westdeutsche Rundfunk Orchestra.

Since 1961, Mr. Kubelik has been Music Director of Munich's principal orchestra, the Bavarian Radio Orches-

(Continued on page 4)

WEEKEND PRELUDE

Friday Evening, July 28, at 7:00

BRAHMS

CLAUDE FRANK AND LILIAN KALLIR
Pianists

MELINDA KESSLER *Soprano*
LINDEN MAXWELL *Contralto*
JAMES WAGNER *Tenor*
DONALD MILLER *Bass*

NEVA PILGRIM *Soprano*
JANE STRUSS *Contralto*
WILLIAM BROWN *Tenor*
DANIEL WALSH *Bass*

LIEBESLIEDER WALZER, *Op.* 52

1. Rede, Mädchen, allzu liebes
2. Am Gesteine rauscht die Flut
3. O die Frauen
4. Wie des Abends schöne Röthe
5. Die grüne Hopfenranke
6. Ein kleiner, hübscher Vogel
7. Wohl schön bewandt
8. Wenn so lind dein Auge mir
9. Am Donaustrande
10. O wie sanft
11. Nein, es ist nicht auszukommen
12. Schlosser auf
13. Vögelein durchrauscht die Luft
14. Sieh', wie ist die Welle klar
15. Nachtigall, sie singt so schön
16. Ein dunkler Schacht ist Liebe
17. Nicht wandle, mein Licht
18. Es bebet das Gesträuche

NEUE LIEBESLIEDER WALZER, *Op.* 65

1. Verzicht, o Herz, auf Rettung
2. Finstere Schatten der Nacht
3. An jeder Hand die Finger
4. Ihr schwarzen Augen
5. Wahre, wahre deinen Sohn
6. Rosen steckt mir an die Mutter
7. Vom Gebirge Well' auf Well'
8. Weiche Gräser im Revier
9. Nagen am Herzen
10. Ich kose süss, mit der und der
11. Alles, alles in den Wind
12. Schwarzer Wald
13. Nein, Geliebter, setze dich
14. Flammenauge, dunkles Haar
15. Zum Schluss

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In 1869, when Brahms was thirty-six years old, he moved to Vienna, which was to be his home for the rest of his life. The city and its Austrian countryside were very dear to Brahms, and the two sets of *Liebeslieder* Waltzes indicate the charm, the gaiety, and the tender loveliness of Austrian music. Speaking of his first group, Opus 52, Brahms said: "I will risk being dubbed an ass if our *Liebeslieder* do not bring joy to quite a few people." Five years later he wrote a new set which are in much the same spirit as those of Opus 52, with the single exception of the closing number, which is set to a text by Goethe. All of the other *Liebeslieder* are set to words by Friedrich Daumer, a somewhat obscure poet but one whose imagery and sentiment, largely taken from nature, seemed ideal for the music with which Brahms was to clothe the texts.

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tra, and with this orchestra made an extensive European tour to Vienna, Zürich, Geneva, Paris, and various German and Dutch cities.

As a composer himself, Mr. Kubelik has written several operas and a variety of instrumental works. In August, 1962, during the International Music Festival at Lucerne he conducted the first performance of his "Requiem," a work for orchestra, chorus and baritone solo, dedicated to the memory of his late wife.

During recent seasons Mr. Kubelik has conducted as guest the orchestras of Pittsburgh, Minneapolis and Los Angeles. In the 1965-66 season he was invited to conduct the Philadelphia Orchestra, and during the past winter season, was guest conductor of the Orchestra in Boston. He makes his first appearance at Tanglewood this weekend.

The piano soloist in the Martinu Concerto at today's concert is CHARLES WILSON, the newly appointed Assistant Conductor of the Boston Symphony Orchestra. Mr. Wilson came to Boston from New York City, where for six years he was a conductor and on the musical staff of the New York City Opera Company, performing fourteen different operas and operettas, including *Don Giovanni, Boris Godonov, The Merry Widow* and *Street Scene.* In the fall of 1966 he conducted the New York City Opera Company's production of Menotti's *The Consul* both at Lincoln Center and in the Midwest.

Mr. Wilson received a Bachelor of Science degree in Music in 1960 from the Mannes College of Music where he studied organ with Dr. Hugh Giles, and with Carl Bamberger, his only conducting teacher. For two years Mr. Wilson served on the Mannes faculty as Director of the Mannes Chorus, and during the 1961–1963 seasons was chorus master for the Philadelphia Lyric Opera Company.

Mr. Wilson conducted the opening concert of the Berkshire Music Center Orchestra at Tanglewood this summer, and is in charge of the preparations of the Tanglewood Choir and the Berkshire Chorus. He will make his Boston debut conducting the Boston Symphony Orchestra early in the 1967–68 season.

Born in 1941 in Tel-Aviv, SHMUEL ASHKENASI first came to the forefront

of the musical world when he won the second prize in the Tchaikovsky Competition in Moscow in 1962. He had studied previously in Israel, and in this country with Efrem Zimbalist at the Curtis Institute in Philadelphia. His award in Moscow resulted in a tour of the Soviet Union, and he has appeared regularly since in this country, in Israel and Europe. He first appeared with the Orchestra at the Berkshire Festival last summer, and played again last season in Boston.

VAN CLIBURN was born in Shreveport, Louisiana. He studied first with his mother, and later with Rosina Lhevinne. After winning a number of scholarships and giving regular public performances, he won in 1958 the Tchaikovsky Competition in Moscow, and became famous overnight. Manhattan showered him with ticker-tape, President Eisenhower congratulated him personally, and he was immediately invited to play in cities throughout the world. He has appeared with the Boston Symphony Orchestra on many occasions and has recorded with them the First Piano Concerto of Brahms under Mr. Leinsdorf's direction.

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HAYDN: MASS IN TIME OF WAR Elsie Morison, Marjorie Thomas, others 18 881; Stereo 138 881
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Friday Evening, July 28, at 9:00

RAFAEL KUBELIK, *Conductor*

HAYDN — Symphony in B-flat major, No. 102

I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro; Trio
IV. Finale: Presto

MARTINU — †Double Concerto for Two String Orchestras, Piano and Timpani

I. Poco allegro
II. Largo; Adagio
III. Allegro

Piano Solo: CHARLES WILSON

Intermission

FRANCK — *Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

†First performance at the Festival concerts

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Program Notes

Friday Evening, July 28

SYMPHONY IN B-FLAT MAJOR, No. 102
(No. 9 of the London Series)
By Joseph Haydn
Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

This was the only symphony on the first program of the Boston Symphony Orchestra, on October 22, 1881. This program was repeated on the Orchestra's Fiftieth Anniversary, October 10, 1930, when Sir George Henschel returned to repeat his original program.

This Symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795—he composed twelve in all for performance by the orchestra of Salomon in the British capital. The Symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impresario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the program. When each particular symphony was played it is usually impossible to tell, for the programs simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss."* There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in

* It was not until 1817 that the program of the London Philharmonic Society identified symphonies by number or key.

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their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life—the symphony and the string quartet. The second of the London Symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" Symphonies.

As elsewhere among his final symphonies, Haydn here dispenses with the ceremonious portal of a broad *coup d'archet.* A short chord suffices to introduce the tender largo, with its gentle syncopated pulsations. The sprightly allegro vivace takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naïvely to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

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The Adagio is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This Adagio must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the Symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The Minuet, together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The Finale, like most finales of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings.



DOUBLE CONCERTO FOR TWO STRING ORCHESTRAS, PIANO AND TIMPANI

By BOHUSLAV MARTINU

Born in Policka, Czechoslovakia, December 8, 1890;
died in Liestal, Switzerland, August 28, 1959

The Double Concerto, one of the most forceful of all Martinu's works, was started during the summer of 1938 at Vieux Moulin and completed in Switzerland in the autumn of 1938. In this he brought the concerto-grosso form to the highest expression it has yet reached in contemporary music. Without doubt its composition was influenced by political events involving his homeland. In July 1938 Martinu went to Prague for the annual festival of the Sokols, an event that he never missed. Soon after this he left for Paris, filled with courage and joy at the vitality of his countrymen and of the Czechoslovak Republic. In September he and his wife accepted an invitation to visit Switzerland. "We lived," Martinu recalls, ". . . in the mountains, almost completely isolated from the outside world—in a countryside full of sunlight and the song of birds—while somewhere in Europe the great tragedy that was relentlessly approaching the frontiers of my homeland was being prepared. With anguish we listened every day to the news bulletins on the radio, trying to find encouragement and hope that did not come. The clouds were quickly gathering and becoming steadily more threatening. During this time I was at work on the Double Concerto; but all my thoughts and longings were constantly with my endangered country, where only a few months before I had been filled with such hope and joy by the unforgettable moments of the Sokol Festival. Now, in the lonely mountainous countryside, echoed the sound of my piano, filled with sorrow and pain but also with hope. Its notes sang out the feelings and sufferings of all those of our people who, far away from their home, were gazing into the distance and seeing the approaching catastrophe. So strongly did this feeling break out in my composition that a year later, at the first performance of the Double Concerto,* the critics spoke of the tragedy of Czechoslovakia in connection with my work; and at the end of the performance the entire hall spontaneously demonstrated its sympathies. It is a composition written under terrible circumstances, but the emotions it voices are not those of despair but rather of revolt, courage, and unshakable faith in the future. These are expressed by sharp, dramatic shocks, by a current of tones that never ceases for an instant, and by a melody that passionately claims the right to freedom. There was not a man in the audience who was not touched by this musical language."

* In Basel, Switzerland, on February 9, 1940, given by Paul Sacher and his Kammerorchester.

The quotation from Martinu is printed with permission of Alfred A. Knopf from the book Bohuslav Martinu *by Milos Safraneck.*

SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born in Liège, Belgium, December 10, 1822; died in Paris, November 8, 1890

The Symphony by César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the Conservatoire, and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause—was naïvely delighted when those blessings sparingly descended upon him.

To probe back into the circumstances which surrounded the composition of Franck's Symphony and its performance in the musical Paris of 1889 is to revive a controversial spirit which no longer exists. This Symphony, which is now generally recognized for its worth in the standard repertory, was for years after the death of its composer a subject for discussion and disagreement. Those who lived and worked with Franck found his music expressive of the master they loved and welcomed it accordingly. They were indignant with those who gave no more than passing attention to the obscure organist of the Conservatoire.* These reluctant musicians were annoyed that the otherwise

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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unassertive teacher had the effrontery to compose music out of the expected pattern. If Franck was aware of this surrounding controversy he gave no sign of being disturbed by it. It is more than probable that the ardent claims made by his fellow members in the *Société Nationale* spurred the passive indifference of musicians "outside" into active rejection.

Franck's Symphony was inevitably compared with the symphony by Saint-Saëns in C minor, which had been introduced on January 9, 1887. D'Indy has claimed that Franck could not have known the symphony at the time, but Vallas retorts with the statement that "Sketches for Franck's Symphony were jotted down during two months of the summer of 1887—that is, six months and more after the publication and performance of the Saint-Saëns." That both symphonies lean to the color of the organ and that both have a cyclic recurrence need only mean that both were composed at a time when such traits were likely. The opinion of Bellaigue that "One is night, the other day; in the Saint-Saëns one breathes freely; in the Franck one is stifled and dies" may be contrasted with the opinion of d'Indy that "the final impression of doubt and sadness" felt in the symphony of Saint-Saëns has its exact opposite in Franck's Symphony, which is "a continual ascent towards pure gladness and life-giving light because the workmanship is solid and its themes are manifestations of ideal beauty." It would hardly occur to a listener today to compare two symphonies which are as different as were their two composers.

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Saturday Evening, July 29, at 8:00

RAFAEL KUBELIK, *Conductor*

SMETANA "The Moldau" ("Vltava"), Symphonic Poem

ELGAR †Violin Concerto in B minor, Op. 61

I. Allegro
II. Andante
III. Allegro molto

Soloist: SHMUEL ASHKENASI

Intermission

BRAHMS Symphony No. 4, in E minor, Op. 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

†First performance at the Festival concerts

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Saturday Evening, July 29

SYMPHONIC POEM, "THE MOLDAU" ("VLTAVA")

By BEDŘICH (FRIEDRICH) SMETANA

Born in Leitomischl, Bohemia, March 2, 1824; died in Prague, May 12, 1884

The Symphonic Poem *The Moldau* was composed in November and December, 1874. The first performance was at Zofin, April 4, 1875. The cycle of symphonic poems of which this was the second, and which was dedicated to the city of Prague, was performed there for the benefit of the composer on November 5, 1882.

The cycle of six symphonic poems, *Má Vlast* (My Country), was a consistent part of its composer's efforts to establish an active musical culture in his country which should be in accord with the character and tradition of his people. Smetana's efforts in Prague in this direction had for a long time little recognition and little reward. Circumstances were against him. His father, who was a brewer in humble circumstances, opposed a career in so unpromising a field as music. The German language and culture was obligatory in Bohemia, and the cultivation of a truly Czechish music was difficult. After the revolution of 1848, the restrictions against any patriotic expression were particularly oppressive. The private music school he started at Prague, combined with his efforts as concert pianist, were insufficient for a living, and in 1856 he went to Göteborg in Sweden and taught there. He had been warmly befriended by Liszt at Prague, and consequently composed three symphonic poems somewhat in the Lisztian style.

As a result of Austria's defeat by the Italians in 1859, the domination of that monarchy was weakened, an increased autonomy was conceded to Bohemia and there was a corresponding upsurge of national effort. A new National Opera house was erected and intended for operas in the native language and character. Smetana returned to Prague in 1861, and accordingly composed his first opera, *The Brandenburgers in Bohemia.* It was produced in the new theatre in 1866 with some success; and in the same year *The Bartered Bride* was rapturously received, and its composer was appointed the first conductor at the opera house. *Dalibor* (1868) brought accusations of Wagnerian influence, nor did *The Two Widows* (1874) or *Libussa* (belatedly performed in 1881) repeat the success of *The Bartered Bride.* Smetana

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became discouraged and, afflicted with total deafness in 1874, resigned his conductorship.

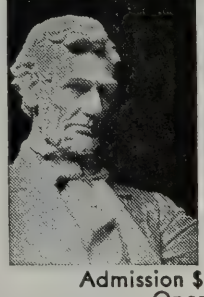
It was then that he turned to orchestral music and composed his set of six symphonic poems, *Má Vlast,* between 1874 and 1879. They were therefore the works of a deaf composer. Quite unlike his earlier attempts in this form, they were immersed in folk legend. He also composed in this period the String Quartet *From my Life,* which reflects the tragedy of his deafness. Two more operas, *The Kiss* in 1876, and *The Secret* in 1878, were a vindication of the ability of the composer of *The Bartered Bride.* The failure of another opera, *The Devil's Wall,* in 1882, was an indication of rapidly failing health. In 1884 he entered an insane asylum, where after a few weeks he died.

"Vltava" is known outside of Bohemia as "The Moldau," a name which derives from the Latin *Multava.* Smetana's fellow countryman Zeleny wrote a detailed program for each of the six symphonic poems, and, as Smetana accepted these programs, they may be taken as authentic. Concerning *Vltava* he wrote as follows.

"Two springs pour forth their streams in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over their rocky beds, unite and sparkle in the morning sun. The forest brook, rushing on, becomes the River Moldau, which, with its waters speeding through Bohemia's valleys, grows into a mighty stream. It flows through dense woods from which come the joyous sounds of the chase, and the notes of the hunter's horn are heard ever nearer and nearer.

"It flows through emerald meadows and lowlands where a wedding feast is being celebrated with song and dancing. At night, in its shining waves, wood and water nymphs hold their revels, and in these waves are reflected many a fortress and castle—witnesses of bygone splendor of chivalry, and the vanished martial fame of days that are no more. At the rapids of St. John the stream speeds on, winding its way through cataracts and hewing the path for its foaming waters through the rocky chasm into the broad river bed, in which it flows on in majestic calm toward Prague, welcomed by time-honored Vysehrad, to disappear in the far distance from the poet's gaze."

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VIOLIN CONCERTO IN B MINOR, *Op.* 61

By SIR EDWARD ELGAR

Born in Broadheath, near Worcester, England, June 2, 1857;
died in Worcester, February 23, 1934

Among the masterpieces of the violin repertory, the Elgar Concerto has held a prominent position since its première in 1910. On November 10 of that year, Fritz Kreisler, to whom the work is dedicated, gave the first performance at a concert of the Royal Philharmonic Society at Queens Hall in London; the composer himself conducted.

There has only been one previous Boston Symphony performance of the work and that was in 1934 when Jascha Heifetz played the Concerto at a Pension Fund concert in Boston and Serge Koussevitzy conducted.

The significance of the Elgar Concerto lies in its rich musical content rather than in the production of anything resembling startling innovation. The work appeared during a period when more exciting rhythmic, harmonic and melodic possibilities were being explored. By the time the first decade of the 20th century had passed, music's so-called "romantic" expressions had assumed their correctly labeled category and in general more advanced things were happening in the concert hall. But this work, by virtue of its fine craftsmanship, its broad simplicity and above all its sheer, poetic beauty, required nothing more to speak for it.

The score bears a mysterious inscription: "Aqui está encerrada el alma de . . . 1910" ("Herein lies enshrined the soul of . . ."). That is all, and no amount of speculation has succeeded in revealing the missing identity. Once again, the composer of the *Enigma Variations* has painted a portrait, this time an unnamed one; we must agree with Sir Donald Tovey, however, when he remarks of this composition, ". . . The soul of the music is musical, and we need no external program . . ."

The opening of the first movement reveals several themes. Four motives,

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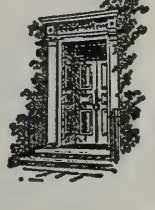
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linked together, form the first subject. A broad singing melody, which, in its fuller development, becomes the second theme, is softly hinted at and gradually brought forward. The orchestra then dwells principally upon the opening motives until a sustained tone for horn provides a background for the entrance of the solo instrument. This is of gripping beauty and warmth, and as the music progresses it becomes animated with even richer color. Throughout the development and recapitulation a luscious melodic tapestry is woven between orchestra and soloist with remarkable subtlety. With a vigorous reference to the opening motives the movement closes.

The Andante encompasses some of the most moving music ever written. The first theme is assigned to the orchestra and then is stated by the solo instrument in slightly altered fashion. A middle section reveals the development of a second theme. Toward the movement's close the original mood is reestablished before the dramatic surge of the Finale.

With the opening of the last movement the solo violin is presented in a particularly interesting figure. The lovely theme of the Andante appears presently, stated first by the solo instrument and then repeated by the orchestra. The cadenza reveals themes of the first movement, reappearing slowly and mysteriously. It is in this portion of the Finale that the celebrated *pizzicato tremolo* appears, a device obtained by the players drumming softly on the strings with their fingers. "But we wrong this cadenza," writes Tovey, "if we ascribe its aesthetic value to an orchestral effect. The priceless thing is to find such devices invented in the service of music which enshrines a soul . . . It is simply a common sense solution of the problem of providing an exquisitely faint harmony that will keep entirely in the background on any notes required." After the cadenza the Introduction to the Finale is heard again, and then a brief coda brings the Concerto to its conclusion.

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SYMPHONY NO. 4, IN E MINOR, *Op. 98*

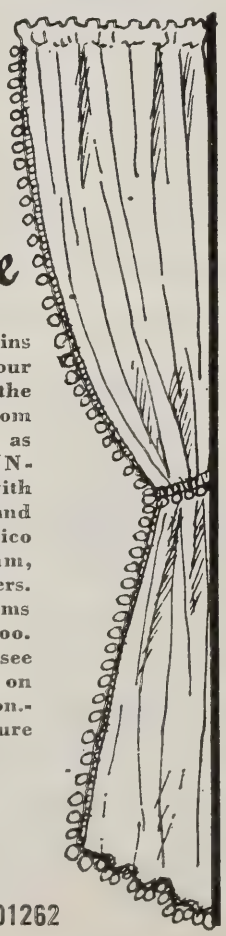
By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

When Brahms composed his Fourth Symphony and submitted it for performance in the Principality of Meiningen on October 25, 1885, he had an established reputation, but his symphonies were not yet widely and clearly understood. A proof of this is the report of Max Kalbeck, Brahms' eventual biographer but then his young adherent, of a pre-concert reading of the score in a two-piano version at which Kalbeck was present. The custom was established before each of the symphony premières of a gathering of friends at the piano warerooms of Friedrich Ehrbar. This was a highly expert representation. There was Eduard Hanslick, the critic by then fully committed to Brahms, Hans Richter, one of his best conductors, Billroth, his musical doctor, C. F. Pohl, the biographer of Haydn, Kalbeck, and Ignaz Brühl who played the second piano part.

After the first movement there was an embarrassed silence, broken by Hanslick who said: "The whole movement gave me the impression of two people having a fist fight." After the Andante, another silence, and after the Finale, a general feeling that such a set of variations was inappropriate in a symphony—a definite mistake. "Brahms received the judgment meekly," wrote Kalbeck, "protesting only that the piano could give no adequate idea of the scherzo," which too had been unfavorably received.

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The opinion of the more liberal and more discerning von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised—with reservations. It was actually warmly greeted at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

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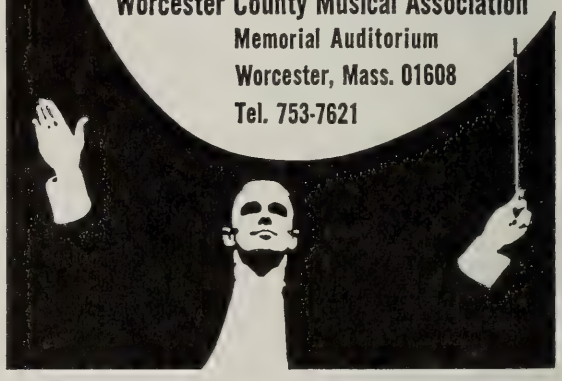
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WEBERN — Six Pieces for Orchestra, Op. 6

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III. Zart bewegt
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V. Sehr langsam
VI. Zart bewegt

SCHUBERT — Symphony in C major (Posthumous)

I. Andante; Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

Intermission

GRIEG — Piano Concerto in A minor, Op. 16

I. Allegro molto moderato
II. Adagio
III. Allegro moderato molto e marcato

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Sunday Afternoon, July 30

SIX PIECES FOR ORCHESTRA, *Op. 6*

By ANTON VON WEBERN

Born in Vienna, December 3, 1883; died in Mittersill, Austria, September 15, 1945

Webern's Six Pieces *(Sechs Stücke)* for Orchestra were composed in 1909, and first performed in Vienna on March 31, 1913. Mr. Leinsdorf has based this performance on the original version.

The score is dedicated to "Arnold Schoenberg, my teacher and friend, in greatest affection."

Among those composers who have lived unnoticed and unprosperous, only to attain posthumous fame, Webern's is a very special case. He never courted attention, but worked out a restrictive method of composition which could never have been accepted in his time. A pupil of Schoenberg, he devoted himself to the cause of the avant garde in conservative Vienna. He lived modestly and obscurely and took routine musical jobs for a living. When the second World War came he was branded by the Nazi regime a "cultural Bolshevist," but continued quietly to compose. The end of his life was tragic. In the last months of the war his son was killed in a bombing raid. With his wife he took refuge in the mountain resort of Mittersill. There during the occupation by the U. S. Army he stepped out of the house on the night of September 15, 1945, and was shot down by a soldier. This is generally referred to as an "accident." It might more properly be called a senseless instance of the blind ineptitude of postwar jitters.

Since his death he has become a shining model for the serial movement. What Schoenberg had implanted but failed to carry through consistently, Webern had pursued with uncompromising logic to its conclusion—the ultimate in brevity, in conciseness, in clarity and point. Webern is now a name honored wherever serialism is practiced. Even Stravinsky, long aloof from twelve-tonal ways, has paid Webern his respects, notably in his *Agon.*

Descended from a family of Tyrolean land-owners called von Webern, he characteristically dropped the prefix of nobility from his name. He entered the University of Vienna in 1902, studied with Guido Adler and took a Ph.D. in 1906. Meanwhile, in 1904, he became a disciple of Arnold Schoenberg together with Alban Berg. The three became close friends. Inevitably the two younger men (Schoenberg himself was only thirty) developed ways of their own. While Berg was an inborn Romantic who strove to reconcile Mahlerian ardor with Schoenbergian formal austerity, Webern outgrew

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Romanticism after a few boyhood attempts, and while Schoenberg was composing his Chamber Symphony and his Quartet in D minor, became more purely formal than his master.

Webern took various conducting engagements, and after the first World War was active in the Society for Private Musical Performances, promoted by Schoenberg. Later he took part in some workers' concerts also in the cause of new music.

While Schoenberg became a public figure and found himself the originator of a movement which could be derided but not dismissed, Webern led a life as isolated as if he were composing in a laboratory. Schoenberg was more widely experimental, encountering musical forms small and large, feeling his way with a sure sense of direction, but gradually. From so-called "atonalism" he worked into "twelve-tonal" equality, and later, without conscious intent, into the technique of the more strict treatment of the tone row. Webern's logic was more direct, more ruthless; its application led him by way of utter concentration and economy of means into extreme brevity, into spare, open scores in which each note was unencumbered and neatly made its point. Schoenberg adopted the serial method to a varying extent in his later years, according to the score in hand. With his *Geistliche Volkslieder,* Op. 17, in 1924, Webern embraced the twelve-tonal method whole and without compromise. His scores are miniatures in which the thematic procedure is laid forth unclouded by any intruding body of sound. He shunned any amplitude of dynamics or texture. His music is direct and rarefied, rigorously simple. It is also deliberate, studied, painstaking. The only latitude he allowed himself was in variety of color. In the Six Pieces, for example, the standard orchestra is called for, but with nine different percussive instruments. His varied palette betrays the main secret of his style. *Klangfarbermelodie,* melody through color variety, was Schoenberg's word for what became the principal expressive endeavor, even the obsession of Webern. In the choice of intervals, which is the shape of any melody, he is addicted to wide skips. He ignores the custom by which melody is expected to be delivered in one tone color. Webern cultivates constant color variation, sometimes giving each successive note to a different instrument or instrumental cluster.

The Six Pieces are typical in their brevity and varicolored but open scoring, their delicate treatment which favors muted tones, often pianissimo. Any attempt at an analysis defeats its purpose. The six movements are encompassed in something more than 100 bars. The third has eleven bars only, and the fourth ("Marcia funebre"), is written entirely for percussion and winds, and is played pianissimo until the last measures.

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SYMPHONY IN C MAJOR (POSTHUMOUS)*

By FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

It was 124 years ago that this Symphony was resurrected and performed in Leipzig for the first time, eleven years having elapsed since the composition of the symphony and the death of its composer.

Schubert turned out six symphonies in his earlier composing years, from the time that as a pupil of sixteen at the Konvikt (the school of the imperial choir at Vienna), he filled sheets with ready music for the small school orchestra, in which he was a violinist. Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life. The "Unfinished" Symphony and the Great Symphony in C major he never heard, for they were not performed while he lived.

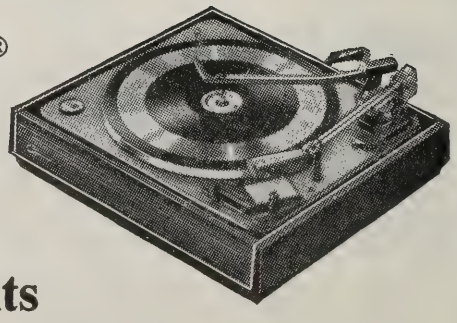
Schubert had little occasion to write symphonies. There was no adequate symphony orchestra in Vienna. Only once in the last year of his life did he spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this way did the Symphony in C major come into being—the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

* Schubert's posthumous Symphony in C major has been variously numbered. After the accepted six there were two more — this one and the "Unfinished" Symphony. Since the great C major Symphony was composed last, it has been called No. 8; since it was discovered before the "Unfinished" it has been called by others No. 7. By the inclusion of sketches for symphonies in D and in E minor-major, it has been numbered "9" and "10." The cautious chronicler avoids argument and gives it no number.

A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found. There are no grounds for considering the Piano Duo in C major as a draft for this Symphony. Maurice Brown, in his "Critical Biography" of Schubert, summons plausible evidence to show that the "Gastein" was in reality an early sketch for the great C major Symphony.

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PIANO CONCERTO IN A MINOR, *Op.* 16

By EDVARD HAGERUP GRIEG

Born in Bergen, Norway, June 15, 1843; died in Bergen, September 4, 1907

Grieg wrote this concerto in his 25th year, during a summer vacation in Denmark. The composer at first dedicated the score to Richard Nordraak, a Norwegian composer whom he had met four years before. The second edition of the Concerto was dedicated to Edmund Neupert, a fellow countryman of Grieg who was the soloist at the first performance of the piece in Copenhagen in 1869. What were probably the first performances in this country were given by the orchestra of Theodore Thomas, with F. Boscowitz as soloist, in Boston, October 28, 1874, and in New York, November 7, 1874.

Franz Liszt wrote encouraging letters to Grieg in 1868, cordially commending his piano sonata, and inviting him to visit Weimar. Grieg did indeed visit Liszt at Rome, and was careful to take with him the manuscript of his pianoforte concerto. Grieg describes the meeting in a letter which is quoted by Henry T. Finck in his "Grieg and his Music":

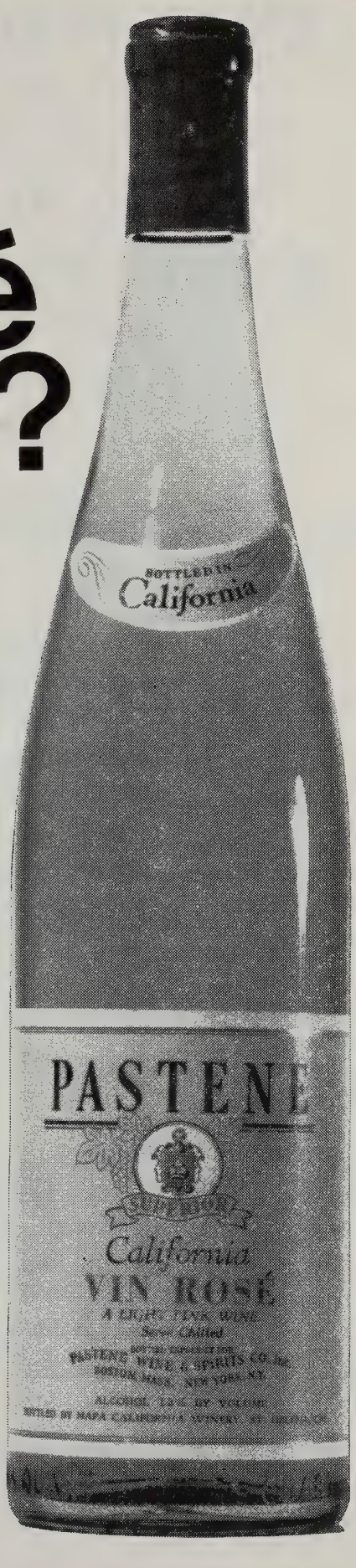
"I had fortunately just received the manuscript of my pianoforte concerto from Leipzig, and I took it with me. Besides myself there were present Winding, Sgambati and a German Lisztite, whose name I do not know, but who goes so far in the aping of his idol that he even wears the gown of an abbé; add to these a Chevalier de Concilium, and some young ladies of the kind that would like to eat Liszt, skin, hair and all, their adulation is simply comical. . . . Winding and I were very anxious to see if he would really play my concerto at sight. I, for my part, considered it impossible; not so Liszt. 'Will you play?' he asked, and I made haste to reply: 'No, I cannot' (you know I have never practised it). Then Liszt took the manuscript, went to the piano, and said to the assembled guests, with his characteristic smile, 'Very well, then, I will show you that I also cannot.' With that he began. I admit that he took the first part of the concerto too fast, and the beginning sounded helter-skelter; but later on, when I had a chance to indicate the tempo, he played as only he can play. It is significant that he played the cadenza, the most difficult part, best of all. His demeanor is worth any price to see. Not content with playing, he, at the same time, converses and makes comments, addressing a bright remark now to one, now to another of the assembled guests, nodding significantly to the right or left, particularly when something pleases him. In the *Adagio,* and still more in the *Finale,* he reached a climax both as to his playing, and the praise he had to bestow.

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MOZART	Overture, "Die Entführung aus dem Serail"
DVOŘÁK	Symphony No. 9, "From the New World"
SAINT-SAËNS	Introduction and Rondo Capriccioso
	ITZHAK PERLMAN *Violin*
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"A really divine episode I must not forget. Toward the end of the *Finale* the second theme is, as you may remember, repeated in a mighty fortissimo. In the very last measures, when in the first triplets the first tone is changed in the orchestra from G-sharp to G, while the piano part, in a mighty scale passage, rushes wildly through the whole reach of the keyboard, he suddenly stopped, rose up to his full height, left the piano, and with big, theatric strides and arms uplifted walked across the large cloister hall, at the same time literally roaring the theme. When he got to the G in question he stretched out his arms imperiously and exclaimed 'G, G, not G-sharp! Splendid! That is the real Swedish Banko!' to which he added very softly, as in a parenthesis: 'Smetana sent me a sample the other day.' He went back to the piano, repeated the whole strophe, and finished. In conclusion, he handed me the manuscript, and said in a peculiarly cordial tone: 'Fahren Sie fort, ich sage Ihnen, Sie haben das Zeug dazu, und—lassen Sie sich nicht abschrecken!' ('Keep steadily on: I tell you, you have the capability, and—do not let them intimidate you!')

"This final admonition was of tremendous importance to me; there was something in it that seemed to give it an air of sanctification. At times, when disappointment and bitterness are in store for me, I shall recall his words, and the remembrance of that hour will have a wonderful power to uphold me in days of adversity."

REMAINING BERKSHIRE FESTIVAL PROGRAMS

SIXTH WEEK	**AUGUST 4** **Weekend Prelude, 7:00 P.M.** Lieder Recital **Kuhse** **STEINBERG** BEETHOVEN PROGRAM: Symphony No. 8 Piano Concerto No. 3 **Lettvin** Symphony No. 5	**AUGUST 5** B.S.O. Open Rehearsal 10:30 A.M. **LEINSDORF** BEETHOVEN: Fidelio (original version of 1805) **Kuhse, Shirley, Krause, Pracht, Berberian, Castel, Enns,** **Tanglewood Choir,** **Berkshire Chorus**	**AUGUST 6** **LEINSDORF** BRAHMS PROGRAM: Academic Festival Overture Symphony No. 3 Violin Concerto **Silverstein**
SEVENTH WEEK	**AUGUST 11** **Weekend Prelude, 7:00 P.M.** CHOPIN, RACHMANINOFF and SCRIABIN: Piano Music **Browning** **LEINSDORF** MOUSSORGSKY: Khovanchina Prelude TCHAIKOVSKY: Symphony No. 6 SIBELIUS: Violin Concerto **Perlman**	**AUGUST 12** B.S.O. Open Rehearsal 10:30 A.M. **STEINBERG** GLINKA: Kamarinskaya BORODIN: Symphony No. 2 TCHAIKOVSKY: Manfred Symphony	**AUGUST 13** **LEINSDORF** RIMSKY-KORSAKOV: Coq d'Or Suite PROKOFIEV: Piano Concerto No. 1 **Browning** COLGRASS: As Quiet As RACHMANINOFF: Paganini Rhapsody **Browning**
EIGHTH WEEK	**AUGUST 18** **Weekend Prelude, 7:00 P.M.** WAGNER: Siegfried Idyll **Boston Symphony Chamber Players** VERDI and IVES: Songs **Curtin** **SCHULLER** DVORAK: Othello, Overture SCHUBERT: Symphony No. 8 IVES: Symphony No. 4	**AUGUST 19** B.S.O. Open Rehearsal 10:30 A.M. **LEINSDORF** VERDI: Requiem **Arroyo, Troyanos, Molese, Flagello,** **Tanglewood Choir,** **Berkshire Chorus**	**AUGUST 20** **LEINSDORF** WAGNER PROGRAM: Die Meistersinger—Prelude Die Walkure—Ride of the Valkyries, Wotan's Farewell **Flagello** Gotterdammerung—Dawn, Rhine Journey, Interludes, Siegfried's Death, Immolation Scene **Horne**

Ticket Prices (per concert) $7 (Box Seat), $6.50, $6, $5, $4.50, $4, $3.50

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THE FUND FOR THE BOSTON SYMPHONY

Prompted by a significant grant from the Ford Foundation, the Boston Symphony Orchestra will be engaged for the next four years in an extensive capital campaign to strengthen its financial position for the coming decade.

The cost of the Orchestra's year-round activities — the winter season, Pops, Esplanade concerts, Tanglewood concerts, and the Berkshire Music Center — and of maintaining them at their level of excellence, increases every year. The Orchestra's expenses continually and increasingly exceed income. To meet this situation it has been necessary to make inroads on the Orchestra's inadequate capital. From the beginning the Boston Symphony Orchestra has had to rely on the generosity of its Trustees and Friends. Today, even these annual gifts are not enough.

Under the terms of the $2.5 million Ford grant the Orchestra must raise $4 million in the coming four years, and during that time maintain both the *Friends of the Boston Symphony Orchestra* and *Friends of Music at Tanglewood* annual campaigns at a combined level of $325,000 per year.

In this first public appeal in its 86-year history the Orchestra is seeking an additional 1.5 million dollars for physical improvements to Symphony Hall and at Tanglewood.

The Fund for the Boston Symphony seeks support for all of the Orchestra's activities. There are opportunities for large memorial gifts and contributions of less magnitude from music lovers everywhere.

Information on the Fund may be obtained from the Fund Office, Symphony Hall, Boston, Massachusetts 02115. The *Friends of Music at Tanglewood* office is located at the Main Gate of Tanglewood.

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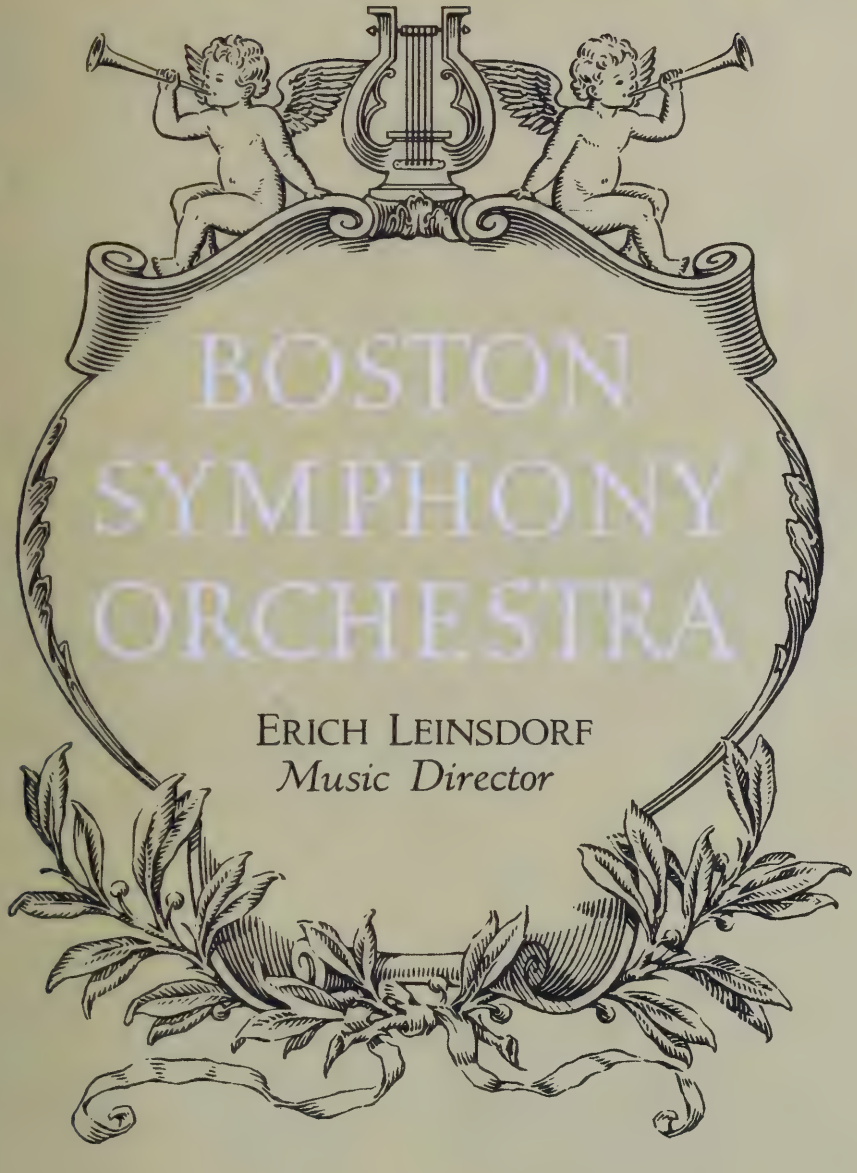
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MUSIC SHED AT TANGLEWOOD

Concert Bulletin of the

SIXTH WEEK

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Dual

WILLIAM STEINBERG, Music Director of the Pittsburgh Symphony Orchestra, who celebrates his 68th birthday this week, came to the United States in 1938 to become Associate Conductor of the NBC Symphony in New York. Born in Germany, he started his career in Europe as conductor of the Cologne, Prague and Frankfurt Opera Companies. He left his native country in 1933, and with Bronislav Huberman founded the Israel Philharmonic Orchestra. In 1944, he became an American citizen.

After several seasons with the NBC Symphony, Mr. Steinberg launched an independent conducting career in the United States. He appeared as a guest conductor from coast to coast, and after seven years as Music Director of the Buffalo Philharmonic, he went to Pittsburgh in 1952. He has been the Music Director of the Pittsburgh Symphony ever since and has the longest tenure of any conductor in the orchestra's history. In 1964, he and the orchestra made a three-month tour of Europe and the Near East.

In 1958, Mr. Steinberg accepted the position as Music Director of the London Philharmonic, and for two years served both orchestras concurrently. During the 1964-65 season he conducted the New York Philharmonic for twelve weeks and appeared at the Metropolitan Opera for the first time. For the 1966-67 season, the New York Philharmonic appointed him Principal Guest Conductor. Aside from frequent concert appearances in Europe, Mr. Steinberg has conducted the Orchestras in Philadelphia, Chicago and Los Angeles as well as the Boston Symphony. He has directed many performances of the San Francisco Opera and regularly appears in the Hollywood Bowl, the Ravinia Festival in Chicago and Robin Hood Dell in Philadelphia. Mr. Steinberg last appeared with the Orchestra at Tanglewood in 1964.

HANNE-LORE KUHSE has been the leading dramatic soprano at the Berlin State Opera since 1963. Born in Schwaan, Mecklenburg, she first majored in piano at nearby Rostock Music School. Her piano teacher discovered her voice but she was upset when her gifted pupil decided to dedicate her life to singing. Miss Kuhse graduated from Berlin's famous *Stern'sche Konservatorium* and made her operatic debut in 1951 at the Gera Opera House as Leonore in "Fidelio," followed by "Turandot" only two months later. From 1952 to 1959 Miss Kuhse was a member of the Schwerin Opera. There and at the Leipzig Opera (1959-1963) she acquired a large reper-

(Continued on page 4)

WEEKEND PRELUDE

Friday Evening, August 4, at 7:00

HANNE-LORE KUHSE, *Soprano*

JONATHAN DUDLEY, *Piano*

SCHUBERT
An die Musik
Seligkeit
Auf dem See
Die Forelle

SCHUMANN
Die Lotosblume
Widmung
Mondnacht

BRAHMS
Es steht ein Lind
Mädchenlied (Auf die Nacht)
Wie Melodien zieht es
Ständchen (Der Mond steht über dem Berge)

STRAUSS
Meinem Kinde
Freundliche Vision
Morgen

Schubert has been called the "romantic classic"; he has also been named as the creator of the German Lied. With some qualifications, both assertions are correct. He is classical because of the concentrated energy which governs each song; because of the fact that the melody, vocal writing, and the declamation in his works are in equilibrium, and because both vocal and piano parts are subservient to the poem. He is romantic because of his capacity for expressing, particularly in his accompaniments, the feeling, the picture and the atmosphere of the lyric.

It must be remembered that Schumann had written many piano works before entering the field of the Lied. From the beginning on, the piano, the "accompaniment," had to play a different role than it had done in Schubert. In Schumann, the piano plays a new role; it is more refined in sonority, more cunning in technique.

Considering Brahms' songs as a whole, it is their melodic invention which is most impressive. If they lack something of the spontaneity and variety of Schubert, they are beautifully fashioned, spacious in line, and flexible in rhythm. It was not easy for a composer in the latter half of the nineteenth century to write in such a conservative style and still maintain great musical value. However, with his sense of detail and melodic gift, Brahms was enabled to continue the classical tradition with consistent success.

Until the early years of this century, when with the composition of *Salome* and *Elektra,* Richard Strauss began to devote himself to opera, he was a prolific writer of songs. Among the more than 200 songs he composed, we find music now romantically lyrical, now rhapsodic, sometimes even intentionally realistic in keeping with the words. Strauss himself wrote: "Often, when music has developed—goodness knows why—in my mind, it emerges as a song. If my cup is full to the brim, so to speak, and I come across a poem that suits my mood, the song is as good as finished."

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toire and a reputation as an outstanding singer in opera, oratorio and lieder. Miss Kuhse has also been a permanent guest at Walter Felsenstein's *Komische Oper* since 1958 and at the State Opera of Berlin since 1959, before permanently joining the company in 1963. She has also appeared in opera in Paris, Nice, Moscow, Budapest, Sofia, Prague, Bucharest, Hamburg, Cologne and Dresden, and in concert as far East as Tashkent, Alma Ata and Novosibirsk.

Miss Kuhse made her American debut earlier this year, and appears with the Boston Symphony Orchestra for the first time this weekend.

Born in Chicago in 1926, THEODORE LETTVIN comes from a family of musicians. He made his orchestral debut with the Chicago Symphony at the age of twelve, and three years later he won a scholarship to the Curtis Institute where he studied with Horszowski and Serkin. Following service with the U. S. Navy, he resumed his career, and has appeared in cities in North America, Europe and Africa. He has played with all the major orchestras in the United States, and during the past twelve years has played more than 550 solo recitals. He last appeared with the Boston Symphony Orchestra in 1965 as soloist in the Second Piano Concerto of Beethoven.

GEORGE SHIRLEY, still in his early thirties, has already sung with the Metropolitan Opera Company for six seasons. Born in Indianapolis and brought up in Detroit, he originally hoped to become a teacher. But while he was in the army he met a vocal teacher who changed the course of his career. He won first prize in the Metropolitan Opera auditions in 1961, and since that time he has become one of the leading young American singers. He has appeared with many of the major orchestras, and with opera companies on both sides of the Atlantic.

This is George Shirley's fourth appearance with the Orchestra at Tanglewood. In 1964 he was tenor soloist in the Verdi *Requiem,* in 1965 sang in the Pension Fund concert for the Berkshire Music Center, and last summer performed the role of Tamino in *The Magic Flute.*

TOM KRAUSE first appeared in the United States during the Berkshire Festival four years ago, when Mr. Leinsdorf chose him to sing the baritone solo part in the American première of Benjamin Britten's *War Requiem.* Born in Finland in July 1934, he originally planned to become a doctor. But during his university studies, he was encouraged to sing and eventually went to Vienna to

study singing and acting. For several years he sang at the Städttische Oper in Berlin, and then moved to Hamburg, where he is now a regular member of the distinguished opera company. He has recently sung leading roles in several operas in New York, and earlier this season at Tanglewood sang in the Bach Mass in B minor. Tom Krause is now firmly established as one of the leading singers of his generation.

ARA BERBERIAN, who comes originally from Detroit, Michigan, had intended to be a lawyer. But while he was at the University of Michigan in Ann Arbor, his interest in singing grew, and after playing the part of Dr. Bartolo in a workshop production of *The Marriage of Figaro,* he made his professional debut with the Philadelphia Orchestra in 1953 at the May Ann Arbor Festival. Since then he has sung leading roles in opera with major companies in New York, San Francisco and across the United States; he is also a distinguished oratorio and lieder singer.

Ara Berberian most recently appeared with the Orchestra earlier this year in performances of *The St. John Passion.*

MARY ELLEN PRACHT appears this weekend for the first time with the Boston Symphony Orchestra. A native of Shadyside, Ohio, she began her musical career as a pianist, studying at the Cincinnati College of Music and Ohio State University. After two years of teaching the piano, she turned to a vocal career, and in 1961 joined the Metropolitan Opera Company. Since then she has appeared with companies throughout the United States, while continuing her association with the Metropolitan. She sang the role of Octavia in Barber's *Antony and Cleopatra* at the opening performance of the company's new home.

NICO CASTEL, born in Lisbon, Portugal, started his musical education at the Caracas Conservatory in Venezuela. He came to the United States in 1948, graduated from Temple University in Philadelphia and served in the U. S. Army. He studied in Germany and Italy before returning to New York. After an auspicious Town Hall debut, he was engaged by the Santa Fe Opera. Since then he has appeared with many American opera companies, and is now a regular member of the New York City Opera. Nico Castel first appeared last summer with the Boston Symphony Orchestra as Monostatos in the concert performance of *The Magic Flute.*

HAROLD ENNS is a native Californian. In 1954 he won the San Francisco

(Continued on page 6)

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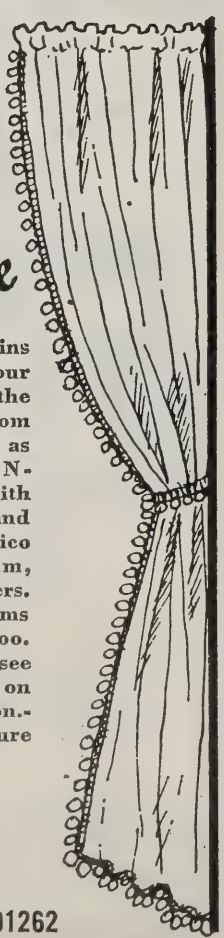
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Opera auditions and was a regular member of the Opera company for two seasons. He has been soloist with the major orchestras of the West, and has sung under Eduard von Beinum, Francesco Molinari-Pradelli and Pierre Monteux. From 1960 to 1962 he appeared extensively in Germany, and has since sung with the Metropolitan National Opera Company, in many West Coast opera productions and concert tours. He makes his first appearance with the Boston Symphony Orchestra this weekend.

Concertmaster of the Boston Symphony Orchestra since 1962, JOSEPH SILVERSTEIN joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. He was born in Detroit, studied at the Curtis Institute and later with Joseph Gingold and Mischa Mischakoff. Before coming to Boston, he played in the orchestras of Houston, Denver and Philadelphia.

Mr. Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players, whose recent tour abroad he led. He has played concertos regularly with the Orchestra in Boston, New York and here at Tanglewood. Earlier this summer he was soloist in the Bach A minor Violin Concerto. A man of extraordinary energy, he is also first violin of the Boston Symphony String Quartet, a faculty member of the New England Conservatory, organizer of the Boston Symphony Chamber Players and Chairman of the Faculty of the Berkshire Music Center.

ALFRED RYDER, who is currently directing the successful production of Lewis John Carlino's "The Exercise" at the Berkshire Theater Festival in Stockbridge, made his debut at the age of ten as Curly in "Peter Pan" with Eva Le Gallienne. Later he played Oswald in "Ghosts" with Miss Le Gallienne. He has played leading roles in New York productions of Odet's "Awake and Sing," Robinson Jeffers' "Tower beyond Tragedy," "Julius Caesar," "Uncle Vanya," "Volpone" and "Rhinoceros." He toured the country as Hamlet with the Margaret Webster Shakespeare Company, and appeared as D. H. Lawrence in "I rise in Flames, cried the Phoenix" in New York, Los Angeles and at the Spoleto Festival. He has been guest star in countless television shows and has taken part in many films. Not only a distinguished actor, Mr. Ryder has established himself as a director with "Far Country," starring Kim Stanley, "Hey you Light Man," "In the Summer House," and the play now running in Stockbridge.

Friday Evening, August 4, at 9:00

WILLIAM STEINBERG, *Conductor*

BEETHOVEN

Symphony No. 8, in F major, Op. 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di minuetto
IV. Allegro vivace

*Piano Concerto No. 3, in C minor, Op. 37

I. Allegro con brio
II. Largo
III. Rondo: Allegro

Soloist: THEODORE LETTVIN

Intermission

Symphony No. 5, in C minor, Op. 67

I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro

MR. LETTVIN plays the Baldwin Piano

Program Notes

Friday Evening, August 4

SYMPHONY No. 8, IN F MAJOR, *Op.* 93

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Completed in 1812, the Eighth Symphony had its first performance at the Redoutensaal in Vienna, February 27, 1814.

Beethoven completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October, 1812. It followed upon the Seventh by about four months—a remarkably short time for Beethoven. Four years had intervened between the Sixth Symphony and the Seventh, and a still greater period, a full decade, was to elapse before the composer of the Eighth Symphony would turn definitely to his Ninth. The Seventh and Eighth, then, were a sort of pair, complementing each other: the mating of exuberant, inordinate energy with a refined, an unassuming distillation of that same exuberance. Professor Tovey divines in the Beethoven of the Eighth "the unique sense of power which fires a man when he finds himself fit for a delicate task just after he has triumphed in a colossal one." Wagner thus compared the two works: "Nowhere is there greater frankness, or freer power than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and

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flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child." Beethoven was never more "unbuttoned" (*"aufgeknöpft"*) than in these two symphonies. In the Seventh his mood of abandon sought a grander, more expansive outlet. In the Eighth, turning from his "intoxication" of the spirit, he bent his attention upon more reposeful beauties of his art, concentrating upon its detail, while subjecting it still to his whimsical mood.

It was Beethoven's custom to dream out the beginnings and first contours of his larger works in the fine summer weather, taking his sketchbooks with him on his country walks—to write them in full score in the ensuing winter months. The Eighth Symphony was an exception, for it was brought to its conclusion in mid-October. The sketchbooks forbid the assumption that this Symphony came full-fledged into being.* It was with his simplest themes that Beethoven took the most laborious pains. The naïve ingredients, for example, from which the allegretto of the Seventh, or the choral finale of the Ninth were built, he evolved point by point with elaborate care, as if the gradual shaping of the elementary melodic phrase were a germinal process in which its coming florescence was already implied. So, the themes of the Eighth Symphony were arrived at only when page after page had been covered with fumbling notations. Berlioz, sensing in the Allegretto scherzando a complete spontaneity, wrote that it "fell from heaven straight into the brain of its author," and was composed "all at once" (*"tout d'un trait"*). As a matter of fact, Beethoven achieved his deceptive "spontaneity" in this case only after a vertible maze of sketches. The briefest movement in all the nine symphonies, it holds thematic and melodic wealth in its short and suddenly interrupted course.

* The so-called *"Pettersches Skizzenbuch,"* in which are intermingled sketches for the Seventh and Eighth Symphonies, together with projects unpursued — a "symphony without drums," piano concertos, an overture on Schiller's "Ode to Joy," is attributed by Thayer to 1809. But the more convincing opinion of Nottebohm (*"Zweite Beethoveniana"*) places it in 1812.

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THIRD CONCERTO FOR PIANOFORTE, *Op.* 37

Beethoven composed his Third Concerto in the year 1800. It had what was probably its first public performance at a concert given by the composer in the Theater an der Wien, in Vienna, April 5, 1803.

It was in 1797 that Beethoven composed his First Pianoforte Concerto in C major; the so-called Second Concerto in B-flat, which he rewrote in 1800, really antedated the first, belonging to the year 1794. Beethoven was far from proud of his Concerto in B-flat, and apologized for it to his publisher, selling it for a small fee. At the first performance of the Concerto in C minor, in 1803, Beethoven appeared as the pianist. The program also included his first two symphonies, and his oratorio "The Mount of Olives," which was composed in the same year as the Concerto. Beethoven's friend Ignaz von Seyfried relates that he turned the pages for the composer. "But heaven help me," wrote Seyfried, "that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was so often the case, he had not had time to put it all on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealable anxiety not to miss the decisive moment amused him greatly and

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he laughed heartily at the jovial supper which we ate afterwards." Thayer queries this episode on the grounds that the full manuscript of the concerto is dated 1800, but Ferdinand Ries substantiated Seyfried, writing, "The pianoforte part of the C minor Concerto was never completely written out in this score. Beethoven wrote it down on separate sheets of paper expressly for me."

This remark of Ries refers to the second performance (Vienna, July, 1804) of the Concerto, in which the young pupil of Beethoven was granted the unusual honor of performing his master's score in public. "I may say," Ries has written, "that I am the only person who so appeared during his lifetime; indeed, besides myself, he acknowledged no other pupil but the Archduke Rudolph. On the occasion in question Beethoven himself conducted, and turned over for me, and probably no concerto was ever more finely accompanied. We had two full rehearsals. I had asked Beethoven to write a cadence for me; but he refused, and told me to make one myself, and he would correct it. He was greatly pleased with what I wrote, and made hardly any alteration; there was, however, one passage in it which, though he liked it much, he thought so hazardous that he told me to alter it, and write another instead. A week before the concert he asked to hear the cadence again. I played it, and failed in the particular passage, upon which he told me again, though somewhat unwillingly, to alter it. I did so, but without being able to please myself; I therefore studied the original most carefully, but could never make myself quite certain of it. At the performance, when we came to the cadence,

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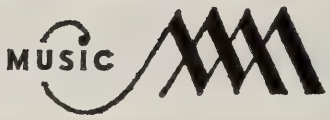
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Beethoven sat down quietly. I could not prevail on myself to choose the easier passage, and when I boldly began the harder one he gave a tremendous jerk with his chair. However, it all went well, and delighted him so that he cried 'bravo!' loudly. This pleased the audience, and gave me at once a position as an artist. He told me afterwards how satisfied he was, but said also, 'How obstinate you are! If you had failed in that passage, I would never have given you a lesson again.' "

The technical advance, the power and breadth of the C minor Concerto, composed only a year after the final revision of the one in C major, is proof of Beethoven's rapid development in orchestral resource at this time. The piano part, no longer treated in restricted, harpsichord style as in the first two concertos, asserts its stature in its first measures. First there is a considerable exposition by the orchestra and here too we are conscious of expansion in forcefulness and range of expression. The opening subject is made known in the strings—it is to prove fruitful in development, as for example in the repeated upward *sol-do* upon which Beethoven was to dwell so bewitchingly in the slow movement of the Fourth Symphony. Upon a C minor cadence the soloist enters with three furious C major scales, which, however, introduce the initial subject in its proper minor. The pianist brings in a new subject in E-flat minor and repeats the regular "second" subject, equally lyrical, in E-flat major. The same rushing scale passages, now in D major, introduce the development, which begins with a quizzical play upon the repeated fourths of the initial theme. The cadenza for this, as for each of the first four concertos, is written separately.



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SYMPHONY No. 5, IN C MINOR, *Op. 67*

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven directing.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be greater than his best champions suspected. Some of its most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those—and there is no end of them—who have attempted to describe the first movement, have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the movement as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

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Characters

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Leonore, *his wife*	HANNE-LORE KUHSE
Don Pizarro, *Governor of the Prison*	TOM KRAUSE
Rocco, *Chief Warder*	ARA BERBERIAN
Marcelline, *his daughter*	MARY ELLEN PRACHT
Jaquino, *the turnkey*	NICO CASTEL
Don Fernando, *Minister of Justice*	HAROLD ENNS
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Second Prisoner	CHARLES VAN TASSEL
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Act II The prison courtyard
Intermission
Act III Florestan's cell in the prison dungeon

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THE HISTORY OF FIDELIO

On 13 November 1805 French troops marched into Vienna. Seven days later the first performance of Beethoven's only opera *Fidelio* was given at the *Theater-an-der-Wien* "before stalls full of French officers." Many of the regular patrons had deserted the city, the novelty of the piece did not appeal to the French military, and after two further performances on 21 and 22 November, Beethoven withdrew the opera. It was hardly an auspicious time for the première of a difficult new piece. The casting was also unfortunate, since none of the principal singers was more than mediocre.

The most favorable contemporary account appears in the diary of a young Scotsman, Henry Reeve, who attended the second performance. He found the plot "a miserable mixture of low manners and romantic situations," but the

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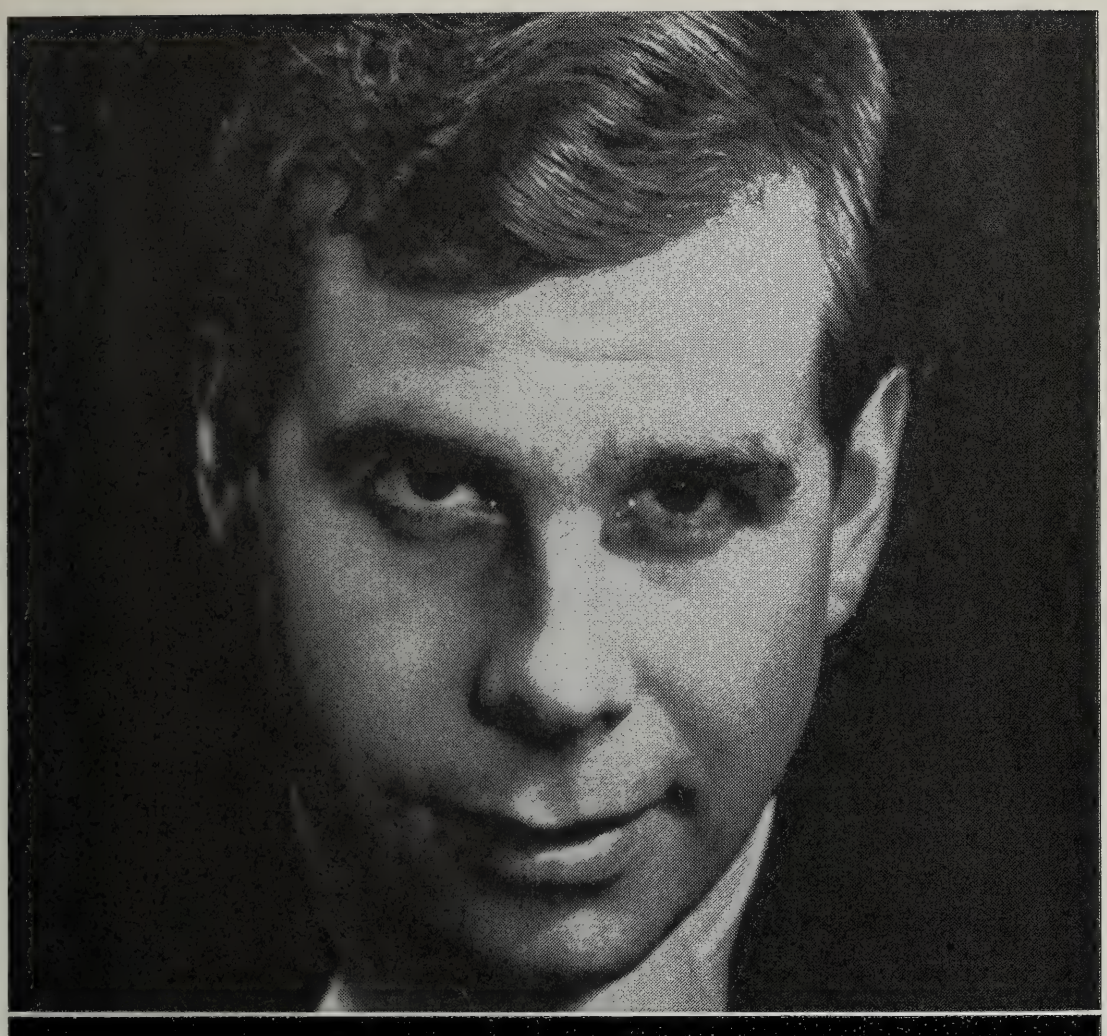
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arias, duets and choruses deserving of all praise. The "various overtures" (which today would be described as the Overture and the introductions to the second and third acts) seemed to him too artificially woven and labored to give general pleasure, especially on first hearing. Although the auditorium was only sparsely filled, there was much applause, and "a copy of complimentary verses was showered down from the upper balcony at the end of the piece," according to Dr. Reeve.

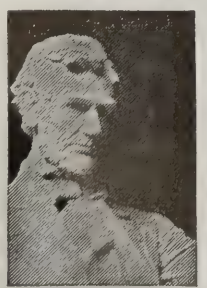
The critic of the Allgemeine Musikalische Zeitung of Leipzig was less enthusiastic: "The oddest among the odd products of last month was surely Beethoven's opera *Fidelio,* which we had been eagerly awaiting. The piece was given for the first time on 20 November, but was received very coldly. . . . The performance itself was not of the first rank. Mlle. Milder has neither sufficient emotional strength nor liveliness for the role of Fidelio, despite her beautiful voice, and Demmer [Florestan] sang almost consistently flat. All this, together with the general situation, will explain why the opera was given only three times."

Judging from this and other criticism, it seems that Beethoven's genius was already taking him beyond the comprehension of his contemporaries. When a man of Cherubini's stature was to tell a group of Parisian musicians that one could not even recognize the principal key of the Overture because of the overelaborate ornamentation and modulation, one must take the criticism of the reviewers of the time with a grain or two of salt.

Beethoven was unhappy with the original performances, which he conducted himself. Following the advice of well-intentioned friends, he agreed to revise the work; the revision consisted almost entirely of cuts. Whole numbers were left out, and omissions of whole sections and occasionally of single bars within numbers were made. Important bridge passages and modulations were destroyed, many of which were restored in the final and familiar version of the opera, which was first produced in 1814. It is significant that Beethoven went back to the 1805 version, and not to the second of 1806, when he made his last revisions.

The second version was presented at the same theatre on 29 March 1806, and ran for four performances. With the exception of Demmer, who was

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replaced, the cast was identical; but Beethoven was still unhappy. In a letter to Sebastian Meier, his brother-in-law, who sang the role of Pizarro, he wrote on 10 April, the day of the last of the four performances:

> "I beg you ask Herr von Seyfried to conduct my opera today. I should like to look at and hear it from a distance. At least my patience will not be so sorely tried as if I have to hear my music botched from nearby! I cannot help believing it is done on purpose. I shall not say anything about the wind instruments; but every *pianissimo,* every *crescendo, decrescendo,* every *forte,* every *fortissimo* has been eliminated from my opera; at any rate they are disregarded. One really loses delight in composing anything at all when one hears this kind of performance. . . . P.S. If the opera is to be given again the day after tomorrow, we must certainly have another rehearsal tomorrow, if only with piano, or it will get even worse."

For more than seven years Beethoven left *Fidelio.* But early in 1814 an opportunity for a revival presented itself. Georg Friedrich Trietschke, the stage manager and poet of the *Kärnthnerthor-Theater,* revised the libretto, and Beethoven set to work on the score. The first performance of the opera as it is best known today was given at the theatre on 23 May. It was triumphantly successful.

The libretto of *Fidelio* has its origins in a French play by Jean-Nicolas Bouilly (1763-1842). Bouilly was by profession a lawyer who lived through the worst days of the French Revolution as *Administrateur* of a district in France where he did his best to alleviate the sufferings of the citizens. He was also a distinguished playwright and provided texts for many of the leading opera composers of his day, Grétry, Cherubini, Boieldieu, Cimarosa and Auber among them. Of the libretto *Léonore, ou l'Amour Conjugal,* which was set to music by Pierre Gaveaux and performed for the first time in 1798, he writes in his memoirs, published in 1836, that he was inspired by "a shining example of heroism and devotion by a lady of Tourraine, whom I had the good fortune to assist in her selfless efforts." This he could confess with impunity nearly a half century after the Revolution; at the time however, non-conformist political opinions were more dangerous; Bouilly and his family had already been threatened, and so *Léonore* was pointedly set a hundred years earlier in the monarchy of Spain. The story appealed to Beethoven's humanistic instinct and to his lifelong veneration of womanhood. So he was delighted when his first librettist, Joseph Sonnleithner, provided a translation of Bouilly's book for him to work on, and had no fear of unfavorable comparison with either the earlier setting by Gaveaux or the recent



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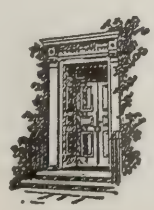
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Italian *Leonora ossia l'Amor Conjugale,* composed by Ferdinando Paër, and produced in Dresden in 1804. Beethoven's opera incidentally was announced, against his own wishes but at the insistence of the management, not as *Leonore,* but as *Fidelio oder die eheliche Liebe.*

There is a great number of differences between the *Fidelio* of 1805 and the familiar revised version of 1814. One musical scholar has pointed out that of the 276 pages of the vocal score, there are changes of varying importance on 134. On a more general level one should note that the opera originally began with the *Overture Leonore No. 2,* while the later version has the short *Fidelio Overture* in E major. The first two numbers are interchanged, and the trio which follows is omitted in the 1814 score. When one looks at the version we shall hear tonight, one finds a definite musical plan of aria, duet, trio, quartet at the start of the opera, which is lost in the later version. The next major change is the omission of the duet of Leonore and Marcelline *Um in der Ehe froh zu leben* from the 1814 version. Leonore's famous aria *Komm, Hoffnung* is much longer, the vocal style is more that of the eighteenth century, and the coloratura more elaborate than in the recitative and aria we now know best as *Abscheulicher! wo eilst du hin?* The recitative in the 1805 version is short in comparison. From the moment that Pizarro makes his second entrance in the finale to the first act, everything is quite different. The third part of Florestan's aria *Gott! welch' Dunkel hier* is also totally changed. The recitative and duet between Florestan and Leonore after Pizarro and Rocco have left them alone in the dungeon is more extensive in the 1805 version, with both vocal parts written higher. The finale of the opera has the same basic thematic material, but Beethoven reworked it almost entirely for the performances in 1814.

The editor of the vocal score to the 1805 edition of *Fidelio,* Erich Prieger, from whose introduction much of the material in this note is drawn, wrote 100 years after the first performance: "Certainly there are in the completely revised version a number of new, very fine details of instrumentation. The dramatic progress avoids length and flatness; there are too additional musical pages that one would be unwilling to miss. . . . On the other hand, there are additions which do not fit into the uniform style of the original work. . . . The original *Fidelio,* particularly in the various trios, has the advantage of an uninhibited, broad stream of melody in its beautifully imaginative conception."



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THE STORY OF FIDELIO

Two years before the opening of the drama, Florestan, a Spanish gentleman who had incurred the hatred of Don Pizarro, has been torn from the arms of his devoted wife Leonore, and secretly incarcerated in a dungeon in the State Prison of which Don Pizarro is Overseer. The wife's suspicions having been directed to the prison, she disguises herself in male attire, and under the name of Fidelio secures employment of the jailer, Rocco. Rocco has a daughter, Marcelline, who falls in love with Fidelio and, in the hope of marrying the supposed youth, discards Jaquino, the turnkey of the prison, who is perpetually pestering her with marriage proposals. Rocco is fond of Fidelio and looks with favor on his daughter's inclinations, much to the dismay of his young helper, who dares not betray the true state of affairs lest all hope of delivering Florestan be frustrated. She is eager to win the full confidence of the jailer, having learned of a secret dungeon-cell which only he is permitted to enter and in which an object of Pizarro's special hatred is confined. At Fidelio's pleading, Rocco permits all the minor prisoners to enjoy the freedom of the courtyard. Meanwhile Don Pizarro's fears have been aroused by secret information received from Seville that Don Fernando, the Minister of Justice, is on his way to investigate the affairs of the prison. To avoid the discovery of his maladministration and his crime against Florestan, Pizarro resolves to accomplish the death of his secret prisoner at once. Rocco, whom he approaches with a bribe, refuses to commit the murder, which Pizarro thereupon undertakes to do, ordering Rocco to open a concealed cistern in the floor of the dungeon so that the body of his victim may be hidden therein. Leonore manages to get permission to help him in the work, and in the deep gloom of the cell discovers her husband. The cistern is opened; Pizarro enters to assassinate Florestan, but desiring to gloat for a last moment over him, discloses his identity. He is about to plunge his dagger into the helpless man, when Leonore throws herself as a shield in front of him with the cry: "First kill his wife!" Pizarro falls back, but only for a moment; again he advances with dagger drawn, but this time Leonore meets him with the muzzle of a pistol: "Say one more word, and you shall die!" At this instant a trumpet-signal is heard, which according to Pizzarro's instruction was to be sounded if a carriage were seen approaching from the direction of Seville. Don Fernando arrives, Pizarro is revealed as the would-be murderer and the Minister sentences him to the same punishment as Florestan had enjoyed. But the re-united lovers beg for mercy and Pizarro is left to be judged by the King himself. All join in a chorus in praise of wifely fidelity and conjugal love.

Adapted from the introduction to the score of Fidelio, *published by G. Schirmer, Inc., and reprinted by kind permission of the publisher.*

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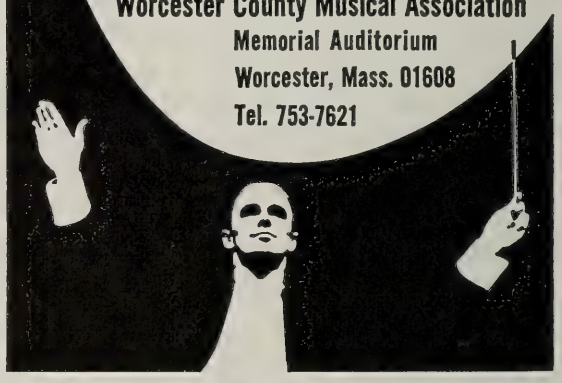
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ERICH LEINSDORF, *Conductor*

BRAHMS

"Academic Festival" Overture, Op. 80

*Symphony No. 3, in F major, Op. 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

Intermission

Violin Concerto in D major, Op. 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

Soloist: JOSEPH SILVERSTEIN

Sunday Afternoon, August 6

ACADEMIC FESTIVAL OVERTURE, *Op.* 80

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The overture was composed in 1880; first performed January 4, 1881, at the University of Breslau.

When the University of Breslau conferred upon Brahms, in the spring of 1879, the degree of Doctor of Philosophy, the composer responded in kind, and made the institution the handsome present of an overture on student airs. Presents of this sort are not to be unduly hastened when artistic good faith and the heritage of the musical world are considered. Brahms composed and destroyed another "Academic" overture before this one, if Heuberger is not mistaken. The performance came the following January, when Brahms conducted it at Breslau, while the Herr Rektor and members of the philosophical faculty sat in serried ranks, presumably gowned, in the front rows.

It goes without saying that both Brahms and his overture were quite innocent of such "academic" formality. It is about a tavern table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he had tasted something of this life at Göttingen when, as a younger man, he visited with Joachim, who was studying at the University. Brahms did not forget the melody that filled the *Kneipe,* inspired by good company and plentiful beer. Student songs, with their Volkslied flavor, inevitably interested him. He found use for four of them. *Wir hatten gebauet ein stättliches Haus* is first given out by the trumpets. *Der Landesvater (Hört, ich sing' das Lied der Lieder)* is used rhythmically, delightfully developed. The *Fuchslied* or Freshman's Song *(Was kommt dort von der Höh')* is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed "a very jolly potpourri on students' songs *à la Suppé,*" Kalbeck inquired jokingly whether he had used the "Fox song." "Oh, yes," said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the "leathery Herr Rektor," and Brahms answered: "That is wholly unnecessary." Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn, *Gaudeamus Igitur.*

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SYMPHONY No. 3, IN F MAJOR, *Op.* 90

The world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear any new score, to probe the beauties which they knew would be there.

If the early success of the Third Symphony was in some part a *succès d'estime,* the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale—these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig;* his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.



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CONCERTO IN D MAJOR FOR VIOLIN, *Op.* 77

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

Like Beethoven, Brahms tried his hand but once upon a violin concerto—like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the Concerto was written, might protest and threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing.* For years the Concerto was avoided as unreasonably difficult by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos for its high musical values—and as such become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

* Karl Geiringer reproduces in his Life of Brahms a solo passage from the Concerto as originally written, Joachim's suggested emendation of it in the interest of effectiveness, and Brahms' ultimate alteration, accepting in general Joachim's configuration, but treating it in his own way.

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It was inevitable than Hans von Bülow, who called the piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' Concerto is neither *against* the violin, nor *for* the violin, *with* orchestra; but it is a Concerto for violin *against* orchestra—and the violin wins." The word, "concerto," said the etymologists, derives from the Latin *"certare,"* to strive or wrestle.

"Your delightful summer holiday," wrote Elisabet von Herzogenberg to Brahms, "your beloved Pörtschach, with its lake from whose waves there rise D major Symphonies and Violin Concertos, beautiful as any foam-born goddess!"

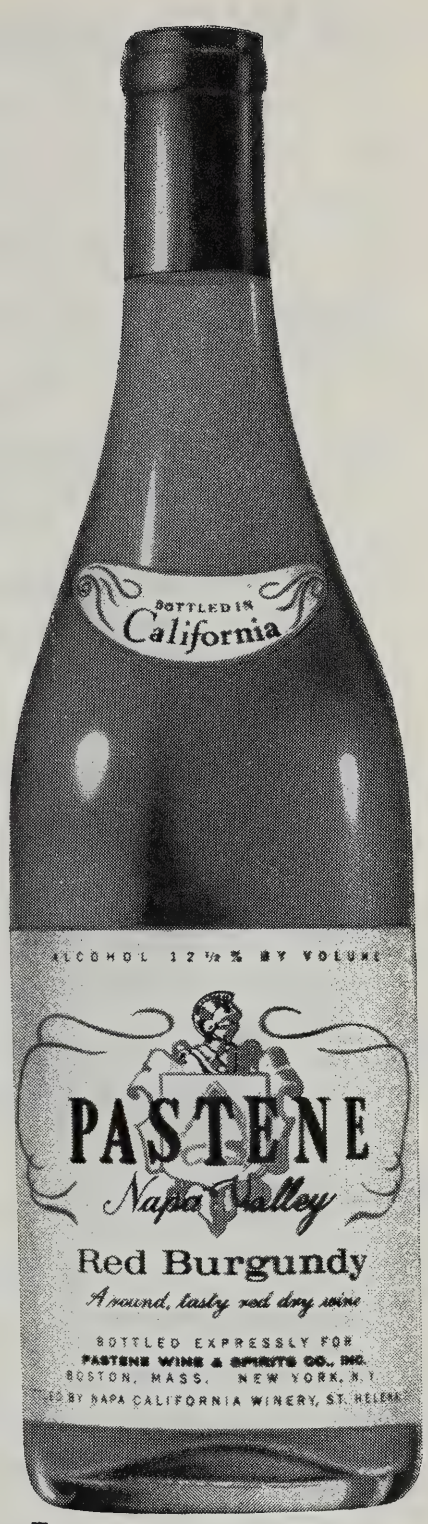
In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major—the Second Symphony and the Violin Concerto*—which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that "the sentiment is maintained at a loftier height in the Concerto,

* Brahms completed his Second Symphony in the autumn of 1877; the Concerto just a year later.



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although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad tutti of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general—the familiar and infinitely cherished "poetic" Brahms.

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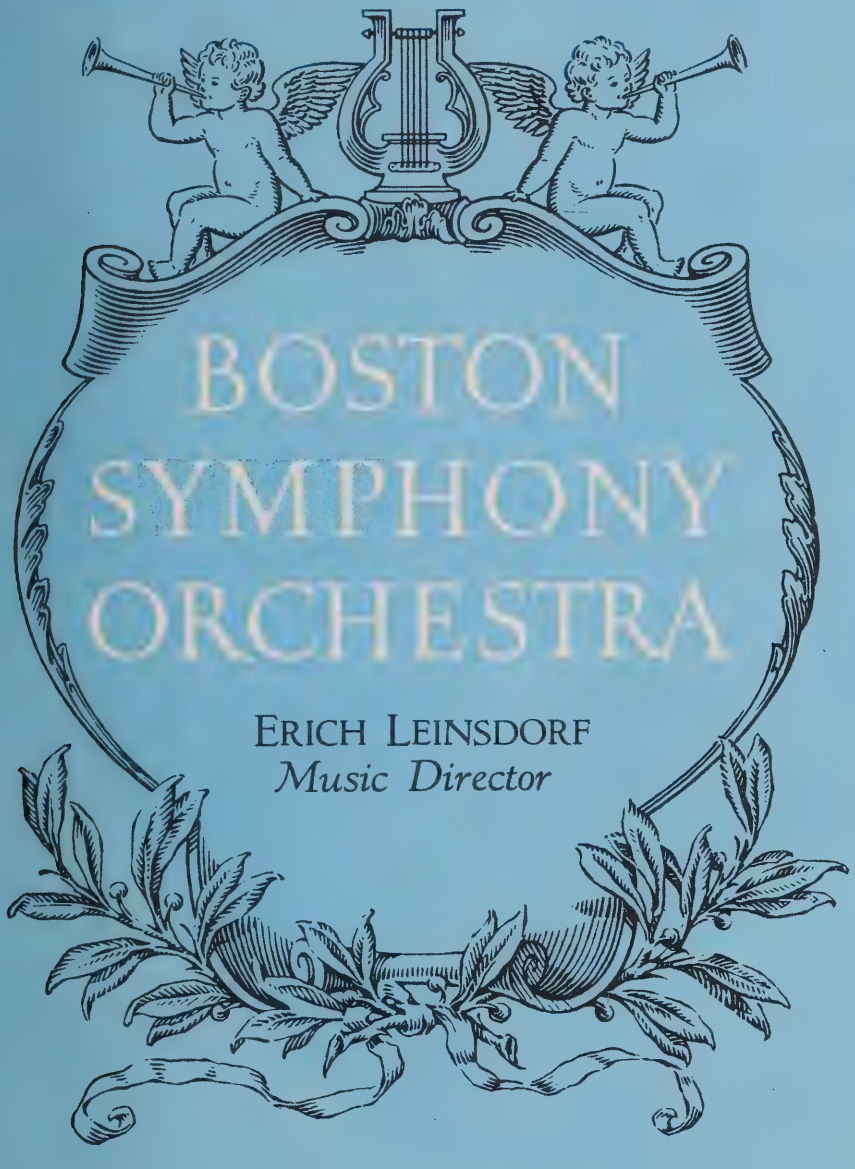
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WILLIAM STEINBERG, Music Director of the Pittsburgh Symphony Orchestra, who celebrated his 68th birthday last week, came to the United States in 1938 to become Associate Conductor of the NBC Symphony in New York. Born in Germany, he started his career in Europe as conductor of the Cologne, Prague and Frankfurt Opera Companies. He left his native country in 1933, and with Bronislav Huberman founded the Israel Philharmonic Orchestra. In 1944, he became an American citizen.

After several seasons with the NBC Symphony, Mr. Steinberg launched an independent conducting career in the United States. He appeared as a guest conductor from coast to coast, and after seven years as Music Director of the Buffalo Philharmonic, he went to Pittsburgh in 1952. He has been the Music Director of the Pittsburgh Symphony ever since and has the longest tenure of any conductor in the orchestra's history. In 1964, he and the orchestra made a three-month tour of Europe and the Near East.

In 1958, Mr. Steinberg accepted the position as Music Director of the London Philharmonic, and for two years served both orchestras concurrently. During the 1964-65 season he conducted the New York Philharmonic for twelve weeks and appeared at the Metropolitan Opera for the first time. For the 1966-67 season, the New York Philharmonic appointed him Principal Guest Conductor. Aside from frequent concert appearances in Europe, Mr. Steinberg has conducted the Orchestras in Philadelphia, Chicago and Los Angeles as well as the Boston Symphony. He has directed many performances of the San Francisco Opera and regularly appears in the Hollywood Bowl, the Ravinia Festival in Chicago and Robin Hood Dell in Philadelphia. Mr. Steinberg's last appearance with the Orchestra at Tanglewood before this summer was in 1964.

JOHN BROWNING was born in Denver. He showed an undeniable talent at the age of five, and he made his orchestral debut at the age of ten, playing Mozart's "Coronation" Concerto in a special concert with members of the Denver Symphony. His parents decided that he should not have the hectic career of a child prodigy but be allowed to grow and study away from the limelight. When the family moved to Los Angeles, he continued piano training with Lee Pattison, and his academic studies in public schools and at Occidental College. Eventually he moved to

(Continued on page 4)

WEEKEND PRELUDE

Friday Evening, August 11, at 7:00

JOHN BROWNING, *Piano*

Sonata in B flat minor, Op. 35 — CHOPIN
- Grave – doppio movimento
- Marche funèbre
- Scherzo
- Finale: Presto

Two Etudes-Tableaux — RACHMANINOFF
- Op. 33 No. 2 (C major)
- Op. 39 No. 5 (E flat minor)

Three Préludes, Op. 11 — SCRIABIN
- No. 9 (E major)
- No. 10 (C sharp minor)
- No. 14 (E flat minor)

Two Préludes, Op. 74 — SCRIABIN

Two Etudes — SCRIABIN
- Op. 2 No. 1 (C sharp minor)
- Op. 8 No. 12 (D sharp minor)

Mr. BROWNING plays the Steinway Piano

More than eighty years separate Chopin's B flat minor Sonata from Rachmaninoff's Etudes-Tableaux of 1917. During this period musical vocabulary and musical aesthetics had undergone many radical changes, now in one direction, now in another. However, the influence of Chopin on both Scriabin and Rachmaninoff remained strong—their writing for piano still conceived the piano as a singing instrument, dramatic at moments, but never becoming merely percussive.

In 1813, Chopin was at Majorca with Georges Sand. Here under difficult conditions he composed much important music, including the Sonata in B flat minor. This Sonata was based on a funeral march which Chopin had written several years earlier. The surrounding movements, in spite of Schumann's remarks, make the Sonata a compact and living whole—unquestionably one of Chopin's most towering achievements.

Rachmaninoff, younger than Scriabin, became his champion in the concert hall—sometimes giving entire concerts devoted to the music of his friend. The first six Etudes-Tableaux of Opus 33 were written in 1911. The Etudes of Opus 39 were composed between the autumn of 1916 and early 1917. They were intended as technical studies to tax the pianist's skill and also as picture-impressions of a real or visionary character. In Opus 39 there seems to be a deep feeling of sadness. Rachmaninoff's use of the *Dies Iræ* motif is present in several of the Etudes. At this particular moment he was about to leave his beloved country forever.

Many listeners, appalled by the verbosity and pretension of his orchestral works, have dismissed Scriabin as a minor composer. His piano works—and they are numerous—tell a different story. Here he is at his best, sometimes in miniatures, as in the many short Preludes, often in the more ambitious sonatas. Now fanciful and delicate, now rich in drama, they evoke in a few measures emotions and moods which the inspiration of the moment had dictated.

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New York to attend the Juilliard School on scholarship, studying with Rosina Lhevinne. He won the Steinway Centennial Award in 1954, sponsored by the National Federation of Music Clubs, and a year later the Edgar M. Leventritt Award, which resulted in his debut with the New York Philharmonic Orchestra in 1956. In the same season he won the first award of the *Concours International Musical,* the competition founded by Queen Elisabeth of Belgium. His career was interrupted in 1957 by a term in the U. S. Army. Since then he has appeared with numerous orchestras and given recitals in Europe, Russia, Mexico, the Near East, and the United States.

Mr. Browning played for the first time with the Boston Symphony Orchestra when Mr. Leinsdorf conducted the first performance of the Piano Concerto by Samuel Barber in the opening week festivities of Philharmonic Hall in Lincoln Center in September 1962, and subsequently in Boston and at Tanglewood. Since then Mr. Browning has played the Barber Concerto, which won a Pulitzer Prize, well over fifty times with the leading orchestras of this country, Canada, England and Belgium.

ITZHAK PERLMAN, who made his first appearances with the Boston Symphony Orchestra in Boston last winter, is the musical product of two countries, Israel and the United States. He was born in Tel-Aviv in 1945, his parents having emigrated to Israel from Poland in the mid-1930's. He studied music at the Tel-Aviv Academy of Music, during which years he also gave concerts in the city and played frequently for the state broadcasting company. In early childhood he was stricken with polio, and therefore plays the violin in a seated position.

Mr. Perlman's first appearances in the United States were at age thirteen on the Ed Sullivan television show. He was immediately accepted for study at the Juilliard School, where he worked with Ivan Galamian and Dorothy DeLay. His New York debut took place in 1963 at Carnegie Hall, and the following year he won the coveted Leventritt Award. Last season he made his first major concert tour. He has played with the orchestras of Cleveland, Indianapolis, Los Angeles, Minneapolis, Montreal, Honolulu, St. Louis and Seattle.

Mr. Perlman's recording of the Violin Concertos by Sibelius and Prokofiev (No. 2 in G minor) with Erich Leinsdorf and the Boston Symphony Orchestra has been released recently by RCA Victor.

Friday Evening, August 11, at 9:00

ERICH LEINSDORF, *Conductor*

MOUSSORGSKY — Prelude to "Khovanshchina"

TCHAIKOVSKY — *Symphony No. 6, in B minor, Op. 74, "Pathétique"

I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

Intermission

SIBELIUS — *Concerto for Violin and Orchestra, in D minor, Op. 47

I. Allegro moderato
II. Adagio di molto
III. Allegro ma non tanto

Soloist: ITZHAK PERLMAN

Program Notes

Friday Evening, August 11

"KHOVANSHCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born in Karevo, in the government of Pskov, March 21, 1839;
died in St. Petersburg, March 28, 1881

Moussorgsky wrote the larger part of the opera *"Khovanshchina"* between the years 1872 and 1875, working on it intermittently through the remaining six years of his life. His colleague, Rimsky-Korsakov, filled out and fully orchestrated the score in 1881. The first performance was at St. Petersburg in 1885. There was a performance in Moscow in 1897.

"Khovanshchina is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first 'a') looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much—its sense is more innocent than one would fancy. The last syllables are only a

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contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug and the word *'Khovanshchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village—especially by several singers in succession—no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

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SYMPHONY No. 6, IN B MINOR, *"PATHÉTIQUE," Op. 74*

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Talking with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Program Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This program is penetrated by subjective sentiment. . . . The program is of a kind which remains an enigma to all—let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'program symphony' mean when I will give it no program?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of *"Pathétique"* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *"Pathétique";* Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word *"Pathétique,"* while giving the general character of the music, fell short of conveying the program.

Modeste's title *"Pathétique"* was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy—the stressing of the minor mood, the descending chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the

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upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony—a motivation which is eloquent and unmistakably in the music itself and which the word *"Pathétique"* serves only vaguely to indicate.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters, nor did this composer, as many once assumed, unload his personal despairs upon the public in the form of music. Direct, uninstructed listeners find nothing of the sort. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it.



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CONCERTO IN D MINOR FOR VIOLIN AND ORCHESTRA, *Op.* 47

By JEAN SIBELIUS

Born in Tavastehus (Hämeenlinna), Finland, December 8, 1865;
died in Järvenpää, September 20, 1957

The Violin Concerto was composed in 1903, subjected to a considerable revision, and in its later form first played on October 19, 1905.

Sibelius, who in his youth studied the violin and played it on occasion in public before he devoted his efforts entirely to composition, turned once in his life to the concerto as a form. He first intended his Violin Concerto for the virtuoso Willy Burmester, who had been concertmaster of the orchestra of Kajanus at Helsinki. Whatever the reason may have been, Burmester played the Concerto of Tchaikovsky instead, and Viktor Novacek played the new work in Helsinki on February 8, 1904, Sibelius conducting. Karl Teodor Flodin, a prominent critic who was for years the well-meaning mentor of Sibelius, objected that, having the choice between an orchestral work with an integral obbligato violin part and a traditional display piece, Sibelius had leaned toward the latter alternative. Sibelius, so Harold E. Johnson tells us, accordingly revised his score in the direction of orchestral interest. The version performed by Karl Halir in Berlin, and so published, lies gratefully under the soloist's fingers and favors his musicianship, but it is not the sort

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of music chosen by a violinist primarily concerned with exhibiting his technical prowess.

Cecil Gray has found that "the Concerto has occasionally a perceptibly national flavour. Some of the thematic material, indeed, notably the B-flat minor episode in the first movement and the second subject of the last, with the characteristic falling fourth in both, is strikingly akin in idiom to Finnish folk-songs of a certain type. Needless to say, however, there is no suggestion here of any deliberate employment of local colour; the resemblance is no doubt entirely unconscious and unintentional."

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a bril-



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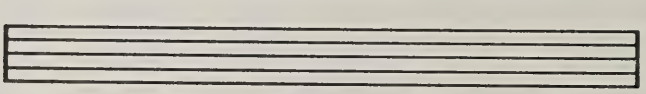
liant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4/4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3/4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme—it is of a resolute nature—is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.



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Saturday Evening, August 12, at 8:00

WILLIAM STEINBERG, *Conductor*

GLINKA — †"Kamarinskaya" Fantasy for Orchestra on two Russian Folk-songs

BORODIN — †Symphony in B minor, No. 2, Op. 5

I. Allegro moderato
II. Molto vivo
III. Andante
IV. Allegro

Intermission

TCHAIKOVSKY — †"Manfred," Symphony, Op. 58 (after Byron's Dramatic Poem)

I. Manfred's Wanderings and Despair
Lento lugubre; Moderato con moto; Andante; Andante con duolo

II. The Witch of the Alps
Vivace con spirito; Trio: L'istesso tempo

III. Pastorale: Andante con moto

IV. The Palace of Arimanes; Invocation to Astarte; Manfred's Death
Allegro con fuoco; Andante con duolo; Tempo primo; Largo

†First performance at the Festival concerts

Saturday Evening, August 12

KAMARINSKAYA

A Fantasy for Orchestra on Two Russian Folk-Songs: Wedding Song and Dance Song

By Michael Ivanovich Glinka

Born in Novospasskoi in the Government of Smoelnsk, Russia, June 2, 1803; died in Berlin, February 15, 1857

Glinka left Russia in 1844 for a long sojourn in France and Spain. In Paris he was intimate with Berlioz, who influenced him greatly. He wrote from Paris: "I am determined to compose some orchestral concert pieces, for I think it would be possible to unite the requirements of art and the demands of the public, and, profiting by the present perfection of instrumentation and execution, to compose works which should satisfy both the connoisseur and the ordinary hearer." The fruits of this resolve were two Spanish overtures—"Jota Aragonese" and "Night in Madrid"; and "Kamarinskaya."

"Kamarinskaya" was composed in 1848. The piece is in free form, beginning Moderato, ma energico, D minor, 3-4, in which, after a few measures of prelude, the Wedding Song, "From the mountains, the high mountains," is given out first by strings, then by the wood-wind. There is a short development for full orchestra, Allegro moderato, D major, 2-4.

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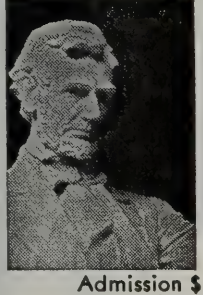
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After some preluding, the first violins begin with the Dance Song, the Kamarinskaya, the name of a Russian dance—accompanied by singing words that are not always fit for polite ears. There are some subsidiary themes. The Wedding Song returns; then the Dance Song comes back.

Tchaikovsky wrote to Mrs. von Meck in 1880: "How astonishingly original is his (Glinka's) 'Kamarinskaya' from which all the Russian composers who followed him (including myself) continue to this day to borrow contrapuntal and harmonic combinations directly they have to develop a Russian dance tune! This is done unconsciously; but the fact is, Glinka managed to concentrate in one short work what a dozen second-rate talents would have invented only with the whole expenditure of their powers." And Tchaikovsky made this note in his Diary (July 9, 1888): " 'Kamarinskaya' is also a work of remarkable inspiration. Without intending to compose anything beyond a simple, humorous trifle he has left us a little masterpiece, every measure of which is the outcome of enormous creative power. Half a century has passed since then, and many Russian symphonic works have been composed; we may even speak of a symphonic school. Well? The germ of all this lies in 'Kamarinskaya,' as the oak-tree lies in the acorn. For long years to come, Russian composers will drink at this source, for it will take much time and much strength to exhaust its wealth of inspiration. Yes! Glinka was a true creative genius!"

The program book of the Russian Symphony Society, New York, of January 28, 1904, contained this note concerning "Kamarinskaya": "At its first rehearsal, the musical critic Th. M. Tolstoy explained to the Tsarina Aleksandra Theodorovna the final passage of the composition (where the horns first play a pedal-point on F sharp and then the trumpets on C) as *depicting* how the drunken husband coming home late in the morning knocks at the door. 'This is one of the *friendly treats* from which nobody is immune,' says Glinka: 'In composing this piece I was guided exclusively by my inner musical feelings with never a thought of what goes on at our weddings, how our orthodox folks make merry and how a belated drunk can knock at his door to have it opened.' "

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SYMPHONY IN B MINOR, No. 2, *Op.* 5

By ALEXANDER PORPHIRIEVITCH BORODIN

Born in Leningrad, November 11, 1833; died there, February 28, 1887

As a product of the year 1877, Borodin's Second Symphony was regarded in its time as the work of an "original," a daring pioneer of the Slavic spirit. It should be remembered that in February, 1877, when the Symphony was first performed, in Leningrad, Tchaikovsky's Fourth Symphony and Brahms' Second, works destined for that year, were yet unwritten; *"Götterdämmerung"* had been first heard in the August previous. Rubinstein's quasi-Russian music was familiar to western Europe, and the name Tchaikovsky was increasingly spoken, but the Russian nationalists, the "Five," were as good as unknown. They had not evolved a presentable symphony among them (other than Borodin's First); Rimsky-Korsakov had written nothing more important than "Sadko," and "Antar"; Moussorgsky's "Boris Godunov" had been produced at the Marijinsky Theatre in Leningrad three years before, but had as yet hardly impressed itself, even upon the Russian consciousness.

Stasov, friend and counsellor of the "Five," wrote of the Symphony in the *Messager de l'Europe,* in 1883:—"Like Glinka, Borodin is an epic poet. He is not less national than Glinka, but the oriental element plays with him the part it plays for Glinka, Dargomijsky, Balakirev, Moussorgsky, Rimsky-Korsakov. He belongs to the composers of program music. He can say with Glinka: 'For my limitless imagination I must have a precise and given text.' Of Borodin's two symphonies the second is the greater work, and it owes its force to the maturity of the composer's talent, but especially to the national character with which it is impregnated by the program. The old heroic Russian form dominates it as it does 'Prince Igor.' "

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"MANFRED," SYMPHONY, *Op.* 58
(AFTER BYRON'S DRAMATIC POEM)

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the Government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

When Berlioz visited Russia for his second and last visit during 1867-68, he conducted his *Harold in Italy.* The impression made on critics and musicians was one of great excitement. The leading critic of the time, B. B. Stasov, immediately had the idea that one of his friends, Balakirev, would find a fascinating subject for a symphonic poem based on Byron's *Manfred.* He drew up a detailed program, movement by movement, and wrote about the matter to Balakirev. Balakirev, although interested, felt that he could not accomplish this task due to age and ill health. Fourteen years later, however, Balakirev suggested the same subject to Tchaikovsky, intimating that while the subject did not harmonize with his intimate moods, it would fit the musical thinking of Tchaikovsky like a glove. At the time he sent a proposed program, even indicated key schemes. Tchaikovsky was indeed interested, and although he made some changes in both the order of the program, the tempi of the movements and the key scheme, the composition as a whole, which was actually composed in 1885, was very close to the original idea proposed by the critic Stasov.

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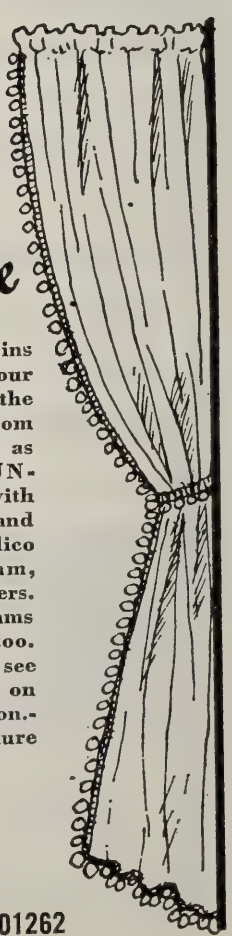
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Tchaikovsky's program, prefaced to the movements in the score, runs as follows:

I. Manfred wanders in the Alps. Weary of the fatal questions of existence, tormented by hopeless longings and the memory of past crimes, he suffers cruel spiritual pangs. He has plunged into the occult sciences and commands the mighty powers of darkness, but neither they nor anything in *this* world can give him the forgetfulness to which alone he vainly aspires. The memory of the lost Astarte, once passionately loved by him, gnaws his heart and there is neither limit nor end to Manfred's despair.

II. The Alpine fairy appears before Manfred in the rainbow from the spray of a waterfall.

III. A picture of the bare, simple, free life of the mountain folk.

IV. The subterranean palace of Arimanes. Infernal orgy. Appearance of Manfred in the middle of the bacchanal. Evocation and appearance of the shade of Astarte. He is pardoned. Manfred's death.

Manfred is quite different from all Tchaikovsky's other works. In the first place it is his only work in the program category which is in more than one movement. Secondly, it is very long—it would play without cuts to something like one hour and a quarter. The work is seldom played, perhaps for this very reason, but also because of the difficulty of the orchestral scoring. Tchaikovsky himself was in two minds about this composition. At one time he considered it his masterpiece, and in another mood he was scathing in his self-criticism. However, to most present listeners it is devoid of some of the obvious vulgarisms and weaknesses to be found in the major symphonies, and its neglect as compared with the major symphonies seems regrettable.

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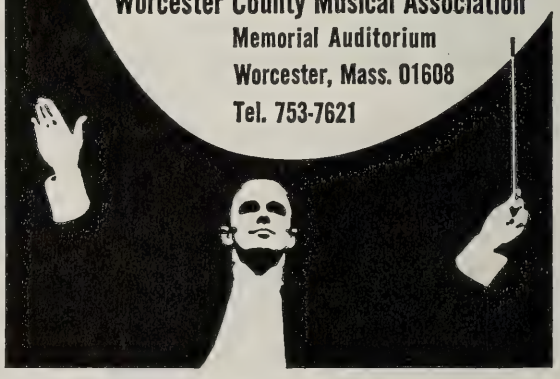
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RIMSKY-KORSAKOV — *Suite from "Le Coq d'Or"

I. King Dodon in his palace
II. King Dodon in the country
III. King Dodon with the Queen of Shemakha
IV. Wedding March and the lamentable end of King Dodon

PROKOFIEV — *Piano Concerto No. 1 in D-flat major, Op. 10
(In one movement)

Soloist: JOHN BROWNING

Intermission

COLGRASS — †As Quiet As

A Leaf Turning Colors
An Uninhabited Creek
An Ant Walking
Children Sleeping
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The First Star Coming Out

RACHMANINOFF — †Rhapsody on a Theme of Paganini, for Piano and Orchestra, Op. 43

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EXCERPTS FROM "THE GOLDEN COCK"

By NICHOLAS ANDREIEVITCH RIMSKY-KORSAKOV

Born in Tikhvin, in the Government of Novgorod, March 18, 1844; died in Liubensk, near St. Petersburg, June 21, 1908

Composed in the years 1906–1907, *"Le Coq d'Or"* was not performed until after the death of Rimsky-Korsakov. It was first performed, privately, at the Solodovnikov Theatre, Moscow, September 24, 1909. On May 24, 1914, Michel Fokine, having overcome objections of the composer's family, produced the work as an opera pantomime in which the singers were arranged in terraces at the right and left of the stage, while dancers, including Thamar Karsavina, who was the Queen, interpreted the parts. Excerpts from "The Golden Cock" were arranged as a suite.

"Le Coq d'Or," "The Golden Cock" (or "Cockerel"), was Rimsky-Korsakov's last work. He wrote the opera on a text by Vladimir Bielsky, an elaboration of Pushkin's fairy-tale. A projected performance in 1907 was prevented by the government censor, who found this satire upon the monarchical system of government dangerous and unacceptable without numerous cuts in the text. The composer indignantly refused to alter his score in any particular, with the consequence that it was not performed until after his death.

In the last paragraph of his biography, which was completed August 22, 1906, Rimsky-Korsakov stated: "The thought that it is time to end my career as a composer, which has pursued me ever since I finished 'Kitej,' has not left me here. . . . I don't want to find myself in the ridiculous position of 'a singer who has lost his voice.' We shall see what time will bring. . . ." But Rimsky-Korsakov was not through with music. Within six weeks of his return to St. Petersburg, he had made a notation in his sketchbooks, which was to become the cock-crow theme in "The Golden Cock." V. V. Yastrebtsev, Rimsky-Korsakov's devoted and watchful friend, was pleased to find the composer deep in his new score by the middle of November. Progress on the opera was necessarily interrupted by the mounting of "Kitej" at St. Petersburg, and a trip to Paris for a festival of Russian orchestral concerts organized by Diaghilev, in which this composer appeared as conductor of his own music.* "The Golden Cock" was completed before the end of the year. The Introduction and March from "The Golden Cock" were performed on February 29, 1908, in Moscow under the direction of Felix Blumenfeld. When a performance of the opera of the objectionable text was forbidden in Russia, Rimsky-Korsakov arranged for a translation into French, with a Paris performance in view. Proofs of "The Golden Cock," which Rimsky-Korsakov corrected while at work on his book on orchestration, was the last music with which he was concerned, and occupied him on what proved to be his deathbed.

It required a supersensitive government to take exception to Pushkin's

* While in Paris, Rimsky-Korsakov listened to some "new and incomprehensible" music – the *"Poème de l'Extase"* of Scriabin, the *"Salomé"* of Strauss, and *"Pelléas et Mélisande."* Of the latter score, he said, "I will have nothing more to do with this music lest I should unhappily develop a liking for it."

poem, a satire upon a ridiculously ineffectual and entirely fantastic "King Dodon," ruler of a realm which never could have existed outside of fairy tales. The poem is quite brief, and in expanding it to operatic lengths, Bielsky added specific barbs at absolute monarchs which might well have been found disagreeably pointed in the Russia of 1909. Pushkin is said to have found his story in Washington Irving's "Legend of the Arabian Astrologer."

The king of Pushkin's tale, reaching old age, is through with zest for war and is ready to settle into a peaceful life, but the neighboring countries whom he has many times provoked with raids in the past are unreasonable enough to threaten him with invasion at any unexpected moment. His astrologer presents as a solution to his fears a golden cock which, upon a high perch, will give the warning crow if danger should approach. At last the cock gives the alarm of trouble in the east. The king dispatches his eldest son with an army, and when the cock later gives another warning, sends his other son with more troops. A third warning compels King Dodon to take the field himself. He comes upon a ravine strewn with the slaughtered remnants of his army. His two sons also lie dead, each slain by the sword of the other. The fair young Princess Shamakhan emerges smiling from her tent to receive him, and the aged potentate is quickly consoled. He returns with his new bride and is greeted by the populace, but is confronted by the astrologer who has come to demand his reward for the gift of the golden cock. For this reward he names the new Queen Shamakhan. The ruler, furious, strikes the wise man dead. The cock, descending from his perch, takes vengeance upon his master, and pierces the skull of the King with his beak, killing him. Pushkin concludes:

> Fairy tales, though far from true,
> Teach good lads a thing or two.

Bielsky added incidents more disturbing to the ruling powers. When the astrologer asks for his pledge in legal form, the king replies: "I don't know what you mean. My desires and caprices are the only laws in this place." When he first meets the Queen Shamakhan, he dances with her, and his old and fat person presents a ridiculous spectacle. As the royal pair return, the Chatelaine instructs the populace: "Jump and dance, grin and bow, but don't expect anything in return." At his death the unhappy people mourn him: "Our Prince, without a peer, was prudent, wise, and kind; his rage was terrible; he was often implacable; he treated us like dogs; but when his rage was once over, he was a Golden King. Oh, terrible disaster! Where shall we find another king?"

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Members of the audience who must leave before the end of the concert are earnestly requested to do so between numbers, not during the performance.

PIANO CONCERTO No. 1, IN D-FLAT MAJOR, *Op.* 10

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

The score of Prokofiev's Concerto is dated 1911. It was first performed at Moscow in the following year, the composer playing the piano part.

Prokofiev wrote his First Concerto in one movement, opening and closing in D-flat major, but in the course of the work traversing many episodes and keys. An andante section and an allegro scherzando which follows it gives a passing sense of the three movement form, but this is illusory, for the scherzando develops earlier matter. The conclusion restates the introduction in amplified form. The composer sanctioned the definition of this Concerto by the program annotator of the Pasdeloup concerts in Paris as essentially an allegro movement in sonata form. After the introductory tutti (allegro brioso), in which the pianoforte joins, the soloist exposes material which in essence is nothing more than the ascending scale of C major (poco più mosso), and the descending scale of the original key (tempo primo). The introductory matter is repeated after the exposition (Beethoven provided a precedent in his *Sonata Pathétique*). The andante assai is a fresh episode, intervening between the exposition and its development. This slow portion is a more rounded and long-breathed melody, opened by the strings, taken up by the solo clarinet, then by the piano unaccompanied, and in turn by the ensemble. There is a climax and a soft subsidence into the allegro scherzando, which develops the principal material. The repeated introduction brings a brilliant conclusion. The rhythmic signature is in common time throughout. The thematic material is also simple, deriving in large part from scales chromatic or diatonic. The piquant harmonies may well be imagined to have disturbed the more serious-minded of Prokofiev's masters.



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AS QUIET AS

By MICHAEL COLGRASS

Born in Chicago, Illinois, in 1932

As Quiet As was commissioned by the Fromm Music Foundation for performance at the Berkshire Festival, and was first performed at Tanglewood by the Berkshire Music Center Orchestra, conducted by Gunther Schuller, on August 18, 1966.

Mr. Colgrass has kindly supplied the following information about his composition.

As Quiet As was inspired by the answers of fourth-grade children asked by their teacher to complete the sentence beginning "Let's be as quiet as. . . ." From the twenty-one answers compiled by Constance Fauci and printed in the *New York Times* in December, 1961, I chose seven that seemed to make a nature study as might be perceived by a child. My purpose was to depict the very nature of each metaphor, as if I were demonstrating to a blind person the *essence* of a leaf as it changes color, of a creek abandoned even by birds, and of an ant—or many ants—skittering about. "Children Sleeping" and "Time Passing" are like a dream sequence. Following light breathing and heartbeats, a sonatina written by Beethoven as a child appears through a montage of "sleeping sound," and then reappears fragmentarily in musical styles from 1800 to the present—Haydn, Sibelius, Ravel, Stravinsky, Count Basie—as if one were taking a fleeting glance at music history moving through time. The Jazz is interrupted by a distant "sound" which ends the dream, and the last setting (Webern) is in post-war style. "A Soft Rainfall" and "The First Star Coming Out" are the spring and summer counterparts of the autumnal leaf and creek, and are related musically as well. The creek is now a rainfall, and the leaf a soft blanket of night across which stars flicker like a million raindrops turned to crystal. *As Quiet As* is dedicated to children, with love and with hope.

• •

Following graduation from the University of Illinois in 1954, Michael Colgrass went to New York City where he performs as a free-lance musician with most of New York's major musical organizations. Recent works include *Rhapsodic Fantasy* for fifteen drums (one player) and orchestra, which the composer premièred as soloist with the Danish Radio Orchestra in Copenhagen in November, 1965, and a ballet score to Gerald Arpino's *Sea Shadows*. Mr. Colgrass has studied primarily with Paul Price, Eugene Weigle and Ben Weber.

Rhapsody for clarinet, violin and piano was commissioned in 1963 by the clarinetist Arthur Bloom, who premièred the trio in New York City that year with the Group for Contemporary Music at Columbia University.

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RHAPSODY ON A THEME OF PAGANINI,
FOR PIANO AND ORCHESTRA, *Op.* 43

By SERGEI VASSILIEVICH RACHMANINOFF

Born in the Government of Novgorod, April 2, 1873;
died in Beverly Hills, California, March 28, 1943

Composed in 1934, Rachmaninoff's Rhapsody was first played by the Philadelphia Orchestra, the composer as soloist, at a concert in Baltimore on November 7 of the same year.

Rachmaninoff added this work to his four concertos for piano and orchestra in the summer of 1934 (July 3–August 24). The place was Mr. Rachmaninoff's house on the Lake of Lucerne, opposite the Villa "Tribschen," where the third act of *Siegfried* and its successor *Götterdämmerung* were composed.

The *Rapsodie* is nothing less than a series of twenty-four variations (the manuscript once bore the subtitle *"en forme de Variations"* but the composer omitted this from the published score). The theme is that of the last of the *Twenty-four Caprices for Violin Solo, Op. 1,* the eminently useful one on which Paganini himself composed a set of variations, and likewise the one which provided Brahms with the subject for his *Variations on a Theme of Paganini* for piano.

The twenty-four variations are for the most part short; certain of them have features which invite description. An introduction of nine measures gives hints of the theme, which is more plainly indicated in the first variation "Precedente." There follows the theme itself, at first given to the strings and taken up by the piano; II. L'Istesso tempo for the piano accompanied by the winds and strings in turn; III. L'Istesso tempo; IV. Più vivo; V. Tempo precedente; VI. L'Istesso tempo, with a piano figuration pianissimo; VII. Meno mosso, a tempo moderato (in this variation the piano introduces the familiar tones of the Dies Irae with accompaniment based upon the main theme); VIII. Tempo I (a brilliant variation with large piano chords); IX. L'Istesso tempo (in a light rhythmic 6-8); X. Again the Dies Irae is heard in the solo part, rising to a fortissimo climax; XI. Moderato (with cadenza-like chromatics and arpeggios for the piano); XII. Tempo di minuetto; XIII. Allegro; XIV. L'Istesso tempo; XV. Introduced by 27 measures for the piano alone più vivo, scherzando; XVI. Allegretto; XVII. (built upon a piano figuration in 12-8 rhythm); XVIII. Andante cantabile, introducing a melodic episode for the unaccompanied piano; XIX. L'Istesso tempo; XX. Un poco più vivo; XXI. Un poco più vivo; XXII. Un poco più vivo (alla breve)—a long variation opening with march-like staccato chords for the piano; XXIII. L'Istesso tempo; this variation of increasing brilliance leads to XXIV, a brilliant culmination in which the Dies Irae is sounded forth fortissimo by the brass and strings.

Thursday, August 17, at 7:30 P.M.

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MOZART	Overture, "Die Entführung aus dem Serail"
DVOŘÁK	Symphony No. 9, "From the New World"
SAINT-SAËNS	Introduction and Rondo Capriccioso ITZHAK PERLMAN *Violin*
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EIGHTH WEEK

AUGUST 18
Weekend Prelude, 7:00 P.M.
WAGNER: Siegfried Idyll
Boston Symphony Chamber Players
VERDI and IVES: Songs
Curtin

SCHULLER
DVORAK: Othello, Overture
SCHUBERT: Symphony No. 8
IVES: Symphony No. 4

AUGUST 19
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF
VERDI: Requiem
Arroyo, Troyanos, Molese, Flagello,
Tanglewood Choir,
Berkshire Chorus

AUGUST 20
LEINSDORF
WAGNER PROGRAM:
Die Meistersinger—Prelude
Die Walkure—Ride of the Valkyries,
Wotan's Farewell
Flagello
Gotterdammerung—Dawn, Rhine
Journey, Interludes, Siegfried's
Death, Immolation Scene
Horne

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Under the terms of the $2.5 million Ford grant the Orchestra must raise $4 million in the coming four years, and during that time maintain both the *Friends of the Boston Symphony Orchestra* and *Friends of Music at Tanglewood* annual campaigns at a combined level of $325,000 per year.

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Information on the Fund may be obtained from the Fund Office, Symphony Hall, Boston, Massachusetts 02115. The *Friends of Music at Tanglewood* office is located at the Main Gate of Tanglewood.

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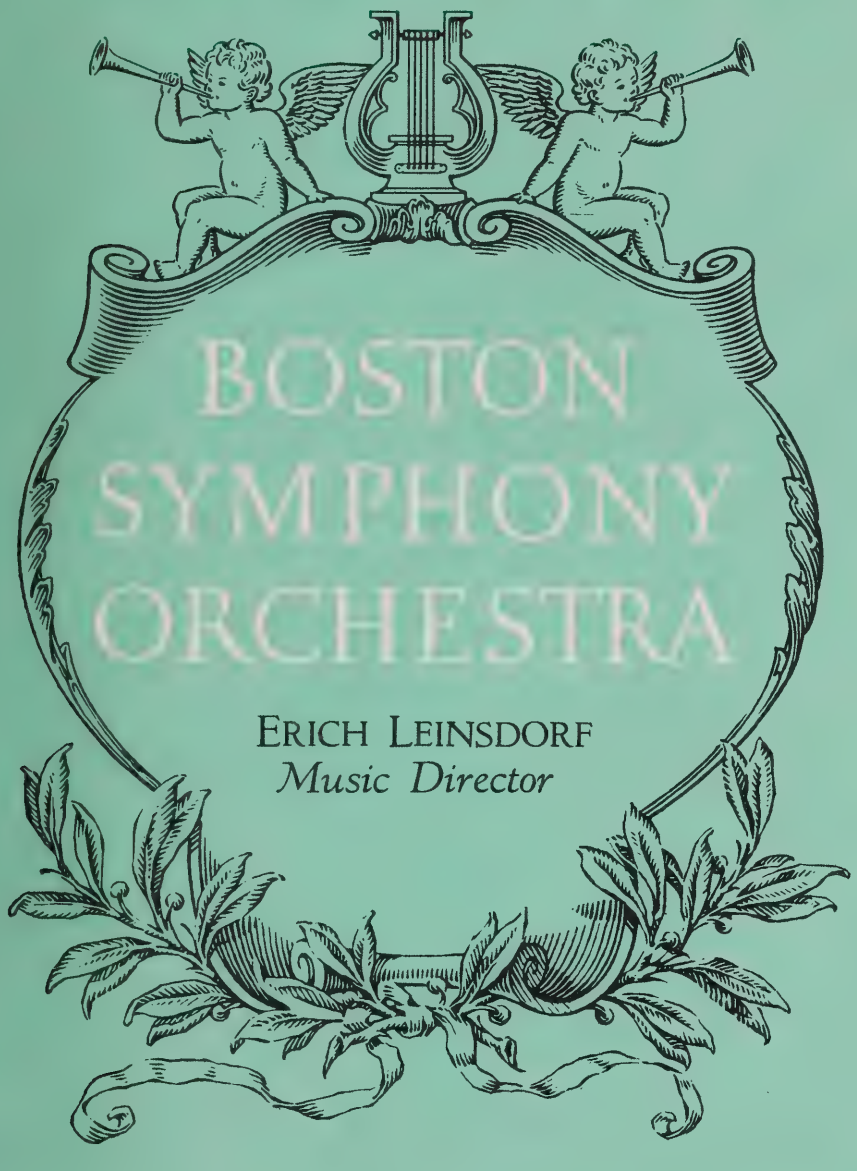
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August 18, 19, 20, 1967

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Thirtieth Berkshire Festival - 1967

MUSIC SHED AT TANGLEWOOD

Concert Bulletin of the

EIGHTH WEEK

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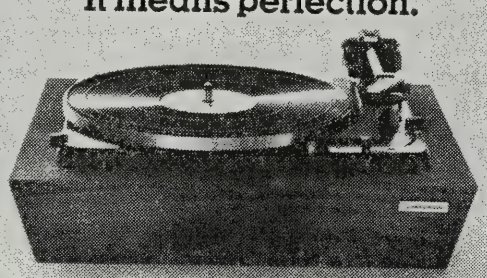
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PROGRAM NOTES

At the conclusion of last year's season at Tanglewood, John N. Burk brought to a close 48 years of service as program annotator for the Orchestra's concerts. His work is internationally known, and by many he was considered the dean of program annotators. He is also the author of distinguished books on Beethoven, Mozart and Clara Schumann. With his permission, much of his writing is being used for this season's program notes. The editor of the programs this summer will be Donald T. Gammons.

GUNTHER SCHULLER was born in New York City in 1925. His professional music career began at the age of sixteen when he joined the French horn section of the Ballet Theatre Orchestra. A year later he was appointed first chair horn player with the Cincinnati Symphony. At the age of nineteen, he became a member of the Metropolitan Opera Orchestra, where he remained for the next fifteen years, the last nine of them playing solo horn.

In 1959 Mr. Schuller resigned from the Metropolitan Orchestra so that he could devote more time to composing. Mr. Schuller's works have been commissioned by the New York Philharmonic Orchestra, the Donaueschingen Festival of Contemporary Music, and the Ford Foundation, to name a few. Under commission of the Hamburg State Opera he composed a jazz-oriented opera, *The Visitation,* which received its world première in Hamburg last year. Other recent commissions include *Gala Music,* written for the 75th anniversary of the Chicago Symphony Orchestra; *Sacred Cantata,* composed for the American Guild of Organists; and *Triplum,* commissioned by the Lincoln Center Fund for the New York Philharmonic on the occasion of the Lincoln Center Festival 1967. Among his numerous awards was the Darius Milhaud award for the best film score of 1964, which he won for his music for the Polish film *Yesterday in Fact.* Many of his works have been recorded, including *Seven Studies on Themes of Paul Klee* with the Boston Symphony Orchestra under the direction of Mr. Leinsdorf.

Mr. Schuller has been appointed the ninth President of the New England Conservatory, where his duties will commence at the beginning of the 1967–68 academic year. He has been associate professor of music at Yale University, and is chairman of the Composition Department of the Berkshire Music Center here at Tanglewood, a position he has held since 1963.

(Continued on page 4)

WEEKEND PRELUDE

Friday Evening, August 18, at 7:00

WAGNER — Siegfried Idyll

BOSTON SYMPHONY CHAMBER PLAYERS

Joseph Silverstein, Alfred Krips, *Violin*
Burton Fine, *Viola*
Jules Eskin, *Cello*
Henry Portnoi, *Bass*
Doriot Anthony Dwyer, *Flute*
Ralph Gomberg, *Oboe*
Gino Cioffi, Pasquale Cardillo, *Clarinet*
Sherman Walt, *Bassoon*
James Stagliano, Harry Shapiro, *Horn*
Armando Ghitalla, *Trumpet*

Wagner wrote the *Siegfried Idyll* in 1870 as a Christmas and birthday gift for his wife Cosima. It was also a belated celebration of the birth of their son Siegfried. A group of thirteen skilled instrumentalists played this music on the stairway of *Triebschen,* the Wagner home, as a serenade to Cosima who was in the chamber above. It was intended as a private personal gift never meant for public performance. However, due to financial difficulties Wagner later reluctantly parted with the score. At the time Cosima wrote in her diary: "My secret treasure is becoming common property; may the joy it will give mankind be commensurate with the sacrifice I am making."

IVES

A Farewell to Land
From the Incantations
At the River
Mists
Rough Wind

VERDI

Non t'accostare all' Urna (Do not approach the urn)
In solitaria Stanza (In a solitary room)
Perduta ho la Pace (I have lost peace)
Ad una Stella (To a star)

PHYLLIS CURTIN, *Soprano*
RYAN EDWARDS, *Piano*

In 1923 Charles Ives left at the New York Public Library a privately printed book. It contained 114 songs which he had composed over a period of 30 years. He was "cleaning house" as he said, putting his work on the "clothes line" for all to see. For a long time few people cared to see. Gradually, however, musicologists, professional singers and record companies have brought much of this material to the attention of the listening public.

Naturally the collection is uneven, but many of the songs are daring and original treatments of a wide range of texts—from the poetry of many masters to contemporary prose and his own thoughts and jottings.

The music itself is as varied as the texts—sometimes quietly reminiscent or nostalgic as in "Mists" or "A Farewell to Land," at other moments ruggedly dramatic and dissonant. It may almost be said that these songs, covering almost every aspect of the American scene, are in a way a counterpart to the work of Walt Whitman in prose and verse.

The greater part of Verdi's small output of songs was written comparatively early in his career—most of them between 1838 and 1845. As one would expect, they are quasi-operatic in approach, never attaining the chamber music intimacy which we find in the German lied. Throughout the nineteenth century the dominance of opera had effectively prevented the development of a body of Italian art songs comparable to that of other nations. Nevertheless it is interesting to hear music of Verdi apart from the operas, as we will tomorrow evening in a performance of his great *Requiem.*

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The BOSTON SYMPHONY CHAMBER PLAYERS were formed three seasons ago from the Orchestra's principal players, and have given many concerts in Boston, New York, Washington, and in other parts of the United States. Their repertoire includes many pieces of music that cannot often be heard in public, since they need a combination of instruments which regular chamber groups cannot provide. The *Siegfried Idyll* is just one of these. Before this year's Tanglewood season, the Boston Symphony Chamber Players made an eight week tour of Britain, West Germany, and the Soviet Union, where they were greeted with extraordinary enthusiasm. They have recorded many works for RCA Victor in repertoire ranging from Mozart to Elliott Carter.

PHYLLIS CURTIN, whose training was all in the United States, is now internationally known in the musical world. A familiar figure at Tanglewood, she had early experience in the Opera Department of the Berkshire Music Center, and has appeared many times in the Shed at concerts of the Berkshire Festival, as well as giving many recitals here. She was invited by Mr. Leinsdorf to sing in the American première of Benjamin Britten's *War Requiem* at Tanglewood in 1963, and last summer sang in the performance of Bach's *St. John Passion,* which was repeated in Boston earlier this year.

Her travels have taken her to many parts of the world and she has sung in almost all the leading opera houses. Her repertoire is enormous, and she is as expert on music of the eighteenth century as on the most avant-garde contemporary. Not only is she in demand in the opera house, but also has sung with the leading orchestras in the United States and abroad, and is an acknowledged expert in lieder. Her many recordings include Berg's *Le Vin* and excerpts from *Wozzeck* with the Boston Symphony Orchestra under Mr. Leinsdorf.

MARTINA ARROYO, who makes her debut with the Boston Symphony Orchestra this weekend, made her Carnegie Hall debut in 1958 in the American première of Pizzetti's *Murder in the Cathedral.* In the same year she won the Metropolitan Opera Auditions of the Air, and made her debut with the Company as the Celestial Voice in *Don Carlo.* She then appeared in Vienna, Berlin, Dubrovnik, Helsinki and Zurich. Two years ago she was asked on less than two days notice to substitute in the title role of *Aïda* at the Metropolitan

Opera. Since then she has sung Leonora in *Il Trovatore,* Elisabeth in *Don Carlo* and the title roles of *Madam Butterfly* and *Aida.* Miss Arroyo has appeared frequently with the other major orchestras in the United States, and now is as well known in Europe as in this country. Next spring she will make her debut at the Royal Opera House, Covent Garden.

TATIANA TROYANOS, a native New Yorker, received her musical education at the Juilliard School. She made her debut with the New York City Opera in 1963, and sang regularly with the Company until last season, when she was invited to join the Hamburg State Opera in Germany, after a successful appearance at Aix-en-Provence as the Composer in *Ariadne auf Naxos.* She sang last fall in Paris under Igor Markevitch at a special benefit concert, and at a performance at the Vatican in May of this year under Herbert von Karajan. She came to the new Metropolitan Opera House earlier this summer with the Hamburg Company and sang in *Mathis der Maler* and *The Rake's Progress.* She last appeared with the Orchestra in Boston and New York in Schumann's *Scenes from Goethe's Faust.*

MICHELE MOLESE, who also appears for the first time this weekend with the Boston Symphony Orchestra, was born in New York City. After serving in the Air Force, he studied in Milan, Italy. He won a contract in 1957 with the Teatro Nuovo in Milan, and has now appeared in all the major Italian cities, as well as in Yugoslavia, Belgium, Holland, Spain, Greece, Germany and France. Since 1964 he has been leading tenor with the New York City Opera, and has also sung opposite Joan Sutherland in Philadelphia, Houston and Vancouver.

EZIO FLAGELLO, leading basso of the Metropolitan Opera, was born in New York. He studied piano, violin and trumpet as a boy, but later decided to make singing his career. He became a pupil of Friedrich Schorr, and, after serving in the Army, was awarded a Fulbright scholarship which enabled him to complete his studies in Italy. He won in 1957 the Metropolitan Auditions of the Air, and made his debut at the Metropolitan in *Tosca* soon afterwards.

Since then he has appeared with the leading orchestras in the United States, as well as making frequent recital tours. He had the distinction of singing in the opening performances at both Philharmonic Hall and the new Metropolitan Opera House in New York's Lincoln

(Continued on page 6)

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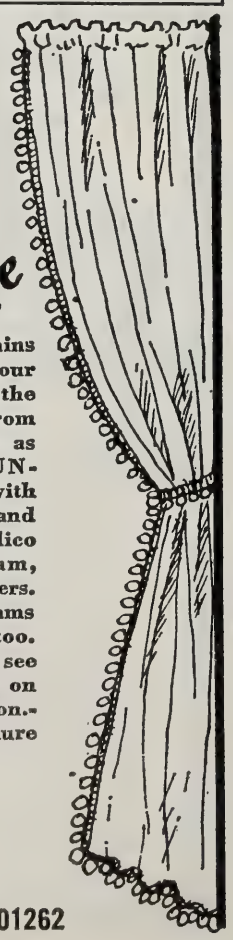
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Center. Mr. Flagello has appeared frequently with the Boston Symphony Orchestra; he was last heard in the 1966 Berkshire Festival as Sarastro in *The Magic Flute.* He has taken part in many recordings, including the recording of the Verdi *Requiem* by Mr. Leinsdorf and the Orchestra.

MARILYN HORNE, daughter of a tenor, was born in Pennsylvania and grew up in Los Angeles, where she still makes her home. First taught by her father, she majored in singing at the University of Southern California and then attended master classes given by Lotte Lehmann. One of her early professional engagements was with Igor Stravinsky, and she has often sung with the composer since. After several years in Europe, she returned to the United States in 1960 and made her debut with the San Francisco Opera as Marie in *Wozzeck.* In 1964 she had a great success in her debut at the Royal Opera House, Covent Garden, and has now attained international recognition. Miss Horne has made many recordings, and she appears with the Orchestra for the first time this weekend.

The TANGLEWOOD CHOIR this year is composed mainly of vocal fellowship students in the Berkshire Music Center here at Tanglewood, joined by members of the Tanglewood Institute. In addition to their regular musical studies, the Choir has sung the chorus parts in Bach's *Mass in B minor* and Beethoven's first version of *Fidelio,* performed earlier in the season.

The BERKSHIRE CHORUS is composed of about thirty persons who are residents of the area, some from as far away as Springfield and Albany, but mainly from Berkshire County. Charles Wilson and M. Lewis Spratlan chose the members by audition last winter, and rehearsed with them during the spring.

The taking of photographs in the Shed is not allowed during musical performances.

Members of the audience who must leave before the end of the concert are earnestly requested to do so between numbers, not during the performance.

Friday Evening, August 18, at 9:00

GUNTHER SCHULLER, *Conductor*

DVOŘÁK — †Overture, "Othello," Op. 93

SCHUBERT — Symphony in B minor, "Unfinished"

I. Allegro moderato
II. Andante con moto

Intermission

IVES — †Symphony No. 4

I. Prelude: Maestoso
II. Allegretto
III. Fugue: Andante moderato
IV. Very slowly—Largo maestoso

†First performance at the Festival concerts

BALDWIN PIANO RCA VICTOR RECORDS

Program Notes

Friday Evening, August 18

OVERTURE, "OTHELLO," *Op.* 93
By ANTONÍN DVOŘÁK
Born in Mühlhausen, Bohemia, September 8, 1841; died in Prague, May 1, 1904

During the latter part of his life, Dvořák became increasingly interested in program music. This sometimes resulted in overtures, and finally, in the five symphonic poems which were his last contributions to symphonic literature. During the years 1891–1892, Dvořák was occupied with three overtures, which he meant to call "Nature," "Life," and "Love." He planned the composition as a connected cycle, and it was in this form that the three overtures were first performed, with Dvořák conducting at the last concert before his departure for America on April 28, 1892. Eventually the three overtures were separated and given separate opus numbers. They were then called "In Nature's Realm," Op. 91; "Carnival," Op. 92; and "Othello," Op. 93.

The second overture, "Carnival," is familiar to most concert-goers, and celebrates life in all its exuberance and gaiety. "Othello" was the title Dvořák gave to the overture depicting love, just as "Carnival" had dealt with life. In Dvořák's composition, however, love is presented as a passion which mars the happiness of human hearts. Dvořák takes the view that Nature awakens the brute instincts which corrupt the highest feelings, begetting the jealousy that destroys Love. Musically, this concept is realized by a slow, peaceful introduction. The mood of happiness is interrupted by a sharp sound of ominous portent. The theme of Nature from the preceding overtures is introduced in harsh harmonies. In the middle section, an *allegro con brio* in sonata form, the themes of Nature and of jealousy contrast with each other. A new group of related subjects appears, suggesting the tenderness of love, and for a moment love seems to triumph over evil. But the theme of jealousy reappears and sweeps all before it as it leads into a tragic close which may symbolize the murder of Desdemona, Othello's suicide, and the triumph of an evil Nature.

It is interesting to note that the title "Othello" was not given to the composition until it had been completed. Therefore the music does not follow the outline of Shakespeare's drama in any literal sense.



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SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;
died in Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8, was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

"That incomparable song of sorrow which we wrong every time we call it 'Unfinished.'"—ALFRED EINSTEIN.

The world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, seems but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been) and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a scherzo that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression—a thing of beauty and completeness in itself. The Schubert who wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. There were indeed a few bars of a third movement. Professor Tovey found the theme for the projected scherzo "magnificent," but was distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considered entirely unworthy of their premise. There are others who find little promise in the fragment of a scherzo before the manuscript breaks off and are doubtful whether any finale could have maintained the level of the two great movements linked by a distinctive mood and a moderate tempo into a twofold unity of lyricism.

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SYMPHONY No. 4

By CHARLES IVES

Born in Danbury, Connecticut, October 20, 1874; died in New York, May 19, 1954

The first performance of this Symphony was given on April 26, 1965, under the direction of Leopold Stokowski. At that time he found it expedient to use three conductors. Since then, Gunther Schuller has conducted the Symphony in Berlin, London, and last season in Boston, and has made slight revisions which enable the work to be performed with only one conductor.

Writing about his Fourth Symphony, Charles Ives said: "The æsthetic program of the work is that of the searching questions of 'What?' and 'Why?' which the spirit of man asks of life. This is particularly the sense of the *Prelude*. The three succeeding movements are the diverse answers in which existence replies."

I. Prelude: Maestoso

The first movement is scored for two distinct groups, the main orchestra and a distant, ethereal chamber ensemble of harp and solo strings. It is a setting of the hymn "Watchman, Tell Us of the Night," a particular favorite of Ives', which he had used in many ways in previous compositions. The *Prelude* opens with the orchestral basses playing heavily and loudly against the soft background provided by the chamber group, which repeats a middle phrase from the hymn "Nearer, My God, to Thee." The melody is in the

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harp, and, with brief respites, the motif continues to the end of the movement.

Violins enter with a tune that sounds like *My Bonnie Lies Over the Ocean* but is actually the verse to *In the Sweet Bye and Bye.* Flute and first violins play *Nearer, My God, to Thee* and the movement ends with the hymn "Watchman, Tell Us of the Night."

II. Allegretto

Of this first answer to the "What?" and "Why?" of the first movement, Ives wrote: "The second movement is not a scherzo in an accepted sense of the word, but rather a comedy—in which an exciting, easy and worldly progress through life is contrasted with the trials of the Pilgrims in their journey through the swamps and rough country. The occasional slow episodes —Pilgrims' hymns—are constantly crowded out and overwhelmed by the former. The dream, or fantasy, ends with an interruption of reality—the Fourth of July in Concord—brass bands, drum corps, etc."

The "comedy" is of the utmost complexity, superimposing complex rhythms with accelerandos, ritardandos and unbarred passages. Dozens of tunes are quoted, including *Marching Through Georgia; In the Sweet Bye and Bye; Turkey in the Straw; Camptown Races; Throw Out the Lifeline; Beulah Land; Yankee Doodle; Jesus, Lover of My Soul;* and Ives' perennial favorite, *Columbia the Gem of the Ocean.*

III. Fugue: Andante moderato

Ives characterized the second answer to the first movement as "an

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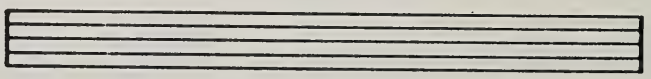
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expression of the reaction of life into formalism and ritualism." It is actually an orchestral transcription of the first movement of the First String Quartet, subtitled "A Revival Meeting," written in 1896. The movement is a double fugue on the hymns *From Greenland's Icy Mountains* and *All Hail the Power.* After a brief exposition of the first hymn, the trombone, doubled by the horn, introduces the second, which eventually demonstrates that it can provide a pleasing counterpoint to the first. An organ is brought in, first for a brief, one-measure interlude and then, at the fugue's pedal point, to double the orchestra. And so it goes, until close to the end of this lone diatonic movement, Ives cannot resist a humorous touch, and the fugue ends with a trombone singing out a phrase from Handel's ever popular *Joy to the World.*

IV. Largo maestoso

"The last movement," explains the composer, "is an apotheosis of the preceding content, in terms that have something to do with the reality of existence and its religious experience." This slow, ominous finale begins softly in the percussion, which exists as an entity in itself and which marches throughout the movement in a tempo distinct from the rest of the orchestra. Superimposed on the percussion, the double basses intone the opening motif of *Nearer, My God, to Thee,* upon which hymn the entire movement is built. When the main orchestra enters, it is answered by a distant choir of five violins and harp. Thus, there are three independent instrumental groups in this finale; the percussion, the main orchestra, and the distant ensemble.

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*Requiem Mass, for Four Solo Voices, Chorus and Orchestra
(In Memory of Alessandro Manzoni)

I. Requiem and Kyrie
II. Dies Irae
- Dies irae
- Tuba mirum
- Mors stupebit
- Liber scriptus
- Quid sum miser
- Rex tremendae
- Recordare
- Ingemisco
- Confutatis
- Lacrymosa

III. Offertorium
IV. Sanctus
V. Agnus Dei
VI. Lux aeterna
VII. Libera me

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Why should not Verdi have composed the Requiem Mass in his natural everyday musical language? He was a composer of erudition enough to have imitated, had he wished, the customary formulas of sacred music. He could write a fugue easily enough, as he demonstrated in this work, at the right moment, and as he demonstrated in his last opera, at the final curtain of *Falstaff*. He was an informed admirer of Palestrina and, had he bowed to liturgical custom, could have composed readily enough according to established cathedral usage. But Verdi was one of the most honest of all men and musicians. Like the simple, devout juggler who stood gratefully before the altar of the Virgin and, to express his swelling heart, performed for his Lady his most skillful double somersault, Verdi was content to offer his own inborn art without pretense, without affectation.

The first performance of the Requiem Mass was given in the Church of San Marco, Milan, on May 22, 1874. Soon afterward it was given at La Scala. The greatness of the music accommodated itself to both places, sacred and, as Mr. Pecksniff might have said, "pagan, I regret to say." For his lofty and

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devotional purpose, Verdi had no hesitation in drawing on the far-flung flowing melody of his La Scala heyday. We can recognize, we can hear, in the general cathedral and churchyard of the Requiem Mass that among the shades and enshrouded in the winding streets are those of Violetta, Gilda, Aïda and Don Carlo. Verdi's setting of the *Dies irae* has a frantic momentum, compared with which the *Ride to the Abyss* of Berlioz is temperate and unafraid.

But for all Verdi's vivid pictorialism, his power of dramatic assault, his El Greco vision of the Last Trump and the terrible awakening of the dead, every phrase in the score is musically directed in proportion to the next. This point should be strongly emphasized. The Requiem Mass, with all its dynamic evocation and dramatic imagery, is a marvelously composed score, perpetually a musician's delight. Also, as we shall see (or hear), there are passages as meltingly prayerful, as reverent and as truly religious as anything in Bach. Verdi set to work on the Requiem Mass after he had produced *Aïda.* He was sixty years old when it was first heard. Then he was silent until, in 1887, the incredible old man lavished on mankind his most noble tragic opera *Otello,* and then, in 1893, the vintaged, champagned *Falstaff.*

Whoever comes to this masterpiece distrustful of its surface show of unliturgical realism and echoes of La Scala would be wise to remember the reactions to this music of Hans von Bülow, one of the great musicians of the nineteenth century. At the first hearing he recoiled against Verdi's uninhibited treatment of the solemn theme. Years later he wrote to Verdi as follows: "I began with the study of your last works, *Aïda, Otello* and the Requiem, of which a recent performance moved me to tears. I have studied them not only according to the letter that killeth but the spirit that giveth life. Let me say, illustrious Master, that I now admire, I love you." A big man confessing himself at first wrong, but at last redeemed, by a great work.

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REQUIEM AND KYRIE

Quartet and Chorus

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison, Christe eleison.

Grant them rest eternal, Lord,
and let perpetual light shine upon them.
There shall be singing unto Thee in Zion,
and prayer shall go up to Thee in
Jerusalem.
Give ear to my supplication,
unto Thee all flesh shall come.
Lord have mercy, Christ have mercy.

DIES IRAE

Chorus

Dies irae, dies illa,
Solvet saeclum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

Day of anger, day of mourning,
When to ashes all is burning,
So spake David and the Sibyl.
Oh, what fear man's bosom rendeth,
When from Heaven the Judge descendeth,
On whose sentence all dependeth!

TUBA MIRUM

Chorus

Tuba mirum spargens sonum,
Per sepulchra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Wondrous sound the trumpet flingeth,
Through earth's sepulchres it ringeth,
All before the throne it bringeth.
Death with wonder is enchained,
When man, from the dust regained,
Stands before the Judge arraigned.

LIBER SCRIPTUS

Mezzo-soprano and Chorus

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.
Dies irae! Dies irae!
Dies irae, dies illa,
Solvet saeclum in favilla,
Teste David cum Sibylla.

Now the record shall be cited,
Wherein all things stand indited,
Whence the world shall be requited.
When to judgment all are bidden,
Nothing longer shall be hidden,
Not a trespass go unsmitten.
Day of anger! Day of anger!
Day of anger, day of mourning,
When to ashes all is burning,
So spake David and the Sibyl.

QUID SUM MISER

Soprano, Mezzo-soprano and Tenor

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

What affliction mine exceeding?
Who shall stand forth for me pleading,
When the just man aid is needing?

REX TREMENDAE

Quartet and Chorus

Rex tremendae majestatis!
Qui salvandos salvas gratis!
Salva me, fons pietatis!

King of might and awe, defend me!
Freely Thy salvation send me!
Fount of mercy, save, befriend me!

RECORDARE

Soprano and Mezzo-soprano

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me, sedisti lassus,
Redemisti crucem passus;
Tantus labor non sit cassus.
Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Remember, kind Jesus, my salvation
Caused Thy wondrous incarnation,
Save me, save me from damnation.
Faint and weary, Thou hast sought me,
On the cross of suffering bought me;
Vainly shall such grace be brought me?
Righteous Judge of retribution,
Grant Thy gift of absolution,
Ere that reckoning day's conclusion.

INGEMISCO

Tenor Solo

Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

Hear my weeping and my wailing,
Is repentance unavailing?
God of Mercy never-failing!
Thou who Mary's sin forgavest,
Who to hear the thief vouchsafedst,
Unto me bright hope Thou gavest.
Worthless are my prayers and sighing,
Yet, good Lord, in grace complying,
Spare me torment, fire undying.
With Thy favored sheep, Lord, place me,
Nor among the goats abase me,
At Thy right do Thou instate me.

CONFUTATIS

Bass Solo

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

While the wicked are confounded,
By devouring flame surrounded,
Call me forth to bliss unbounded.
Lo, I pray, a suppliant bending,
While remorse my heart is rending,
Heed me when my days are ending.

Chorus

Dies irae, dies illa,
Solvet saeclum in favilla,
Teste David cum Sibylla.

Day of anger, day of mourning,
When to ashes all is burning,
So spake David and the Sibyl.

LACRYMOSA

Quartet and Chorus

Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem. Amen.

Ah, what weeping on that morrow
When man's ashes form shall borrow,
Judgment guilty shall declare him.
In Thy mercy, Lord, oh spare him.
Gentle Jesus, gracious Lord,
Grant them Thy eternal rest. Amen.

OFFERTORIUM: DOMINE JESU

Quartet

Domine Jesu Christe! Rex gloriae!
Libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas Tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini ejus.
Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.

Fac eas, Domine,
de morte transire ad vitam.

Lord Jesus Christ! King of glory!
Deliver Thou the souls of all the
faithful dead from the punishment
of hell and from the deep abyss.
Deliver them from the lion's mouth,
lest the jaws of the pit swallow them,
to lie in utter darkness:
but let Saint Michael the standard-
bearer lead them into the holy light.
As Thou didst promise to Abraham
and to his seed forever.
Sacrifice and prayer unto Thee, O Lord,
offer we with praises.
Accept these now for the souls of those
for whose sake we commemorate this
day.
Cause them, O Lord, to pass
from death unto life everlasting.

SANCTUS

Double Chorus (Fugue)

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli
et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of Hosts!
Heaven and earth
are full of Thy glory.
Hosanna in the highest.
Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

Soprano, Mezzo-soprano and Chorus

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God,
that takest away the sins of the world,
grant them Thy eternal rest.

LUX AETERNA

Mezzo-soprano, Tenor and Bass

Lux aeterna luceat eis, Domine,
cum sanctis tuis
in aeternum, quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Light eternal shine upon them, Lord,
as on Thy saints in eternity,
for Thou art gracious.
Grant them rest eternal, Lord,
and may perpetual light shine upon them.

LIBERA ME

Soprano and Chorus (Final Fugue)

Libera me, Domine, de morte aeterna,
in die illa tremenda:
quando coeli movendi sunt et terra.

Dum veneris judicare
saeculum per ignem.
Tremens factus sum ego et timeo,
dum discussio venerit
atqua ventura ira.
Dies irae, dies illa,
calamitatis et miseriae,
dies magna et amara valde.
Dum veneris judicare, *etc.*
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Requiem, requiem.
Libera me, Domine, *etc.*

Deliver me, Lord, from eternal death,
on the dread day of judgment:
when the heavens and earth shall be moved.
When Thou shalt come in the midst
of fire to judge the whole world.
Full of terror am I and of dread
of the judgment that shall come
on the day of Thy wrath.
Day of anger, day of mourning,
utter confusion shall befall them,
and most bitter sorrow.
When Thou shalt come to judge, *etc.*
Grant them rest eternal, Lord,
and may perpetual light shine upon them.
Grant them rest, grant them rest.
Deliver me, Lord, *etc.*

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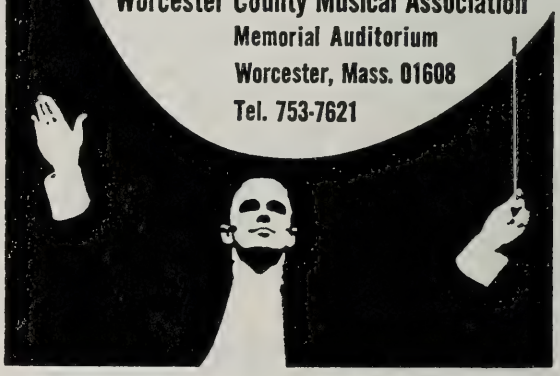
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By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner, whose ideas for music dramas were always considerably ahead of their fruition, first conceived plans for *Die Meistersinger* (and *Lohengrin* as well) in the summer of 1845, when having completed *Tannhäuser* he was anticipating its first production. A humorous treatment of the early guilds, of Hans Sachs and his fellow tradesmen, occurred to him as an outgrowth from the Wartburg scene in *Tannhäuser* and its contest of song. He carried the project in the back of his mind while more immediate concerns—*Lohengrin* and the *Ring*—occupied him. Then came *Tristan,* and only after the *Tannhäuser* fiasco in Paris, in 1861, did he give his complete thoughts to his early Nurembergers, and draw his libretto into final form. At once, with a masterful assembling of fresh forces as remarkable as that which he had shown in plunging into *Tristan,* he put behind him the impassioned chromaticism of the love drama and the Bacchanale, and immersed himself in the broad and placid periods, the naïve folk style of the early guilds. He built up readily, and for the first time, a strictly human world, free of gods, legendary heroes, and magic spells.

He went to Biebrich on the Rhine to compose *Die Meistersinger* and in the early spring of 1862 had completed the Prelude, begun the first act, and sketched the prelude to the third—fragments implicating a fairly complete conception of the ultimate score (excepting the characterization of Sachs). Wagner even planned on finishing *Die Meistersinger* for performance in the autumn season of 1862, but there were intruding troubles—notably the entanglements with love, politics and royalty in Munich, which enforced his departure from that city. These events delayed his score, which was not finished until October, 1867.

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"DIE WALKÜRE" (ACT III)

THE RIDE OF THE VALKYRIES—WOTAN'S FAREWELL—MAGIC FIRE MUSIC

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner began to compose the music to *"Die Walküre"* in 1854, and completed his fair copy of the entire score in April, 1856. The first performance of the work was given at Munich, August 26, 1870. The first performance sanctioned by the composer was given at Bayreuth, August 14, 1876, when the *"Ring"* cycle was first presented.

The third act of *The Valkyries* is peopled with the nine warrior maidens, the godlike daughters of Wotan and Erda. They are assembling on the summit of a rock mountain, arriving one by one, full armed on winged horses, bearing each across her saddle a slain hero whom she is carrying to Valhalla. Storm clouds rush across the sky, pierced by occasional flashes of lightning. Those who have arrived send out calls for their missing sisters, and the air is filled with their eerie cries. The tense, agitated, vivid scene is depicted in tone, with masterly strokes, even before the still lowered curtain.

• •

The last scene in *"Die Walküre"* is the summit of a mountain, a craggy and precipitous spot and a haven of the Valkyries. Wotan has angrily dismissed the maidens as they have tried to shield their sister, and Brünnhilde alone has had to face his godlike wrath. She has opposed divine authority, raised her spear against it to protect the unsanctified union of Siegmund and



Sieglinde. She has even brought Sieglinde to this refuge—Sieglinde who, soon to perish, will first bear a son, the destined hero Siegfried. Brünnhilde, Wotan has said, must forfeit the attributes of a goddess, her proud inviolability, her divine maidenhood, her place at Valhalla. She is to be left defenseless before the first mortal who may come to claim her as wife. Brünnhilde has pleaded to be spared from the indignity. Has her transgression justified this terrible degradation? Has she not in fact fulfilled his secret wish in helping the race of the Wälsungs whom he has fathered and loved? May she not in her punishment at least be encircled with a defense such as Loge might give, a fire which no chance comer but only a hero might penetrate?

Wotan is touched by the appeal of the once intrepid and indomitable, but now helpless Brünnhilde, and he accedes to her request. In the remainder of the scene, he is no longer the wrathful God, she the impenetrable Goddess. They are father and daughter, the parent taking farewell of his favorite child whom he is never to see again. He must strip her of her divine qualities, though his heart cry out against it. His very human emotion, pervading the close of *"Die Walküre,"* must in his own torn heart submit to the unalterable law which as ruler he is bound to enforce. He invokes Loge as the motive of that god develops into flickering flames. The motive of Fate darkly underlies it. The coming of Siegfried, who is to release Brünnhilde, is foretold as his motive as deliverer flashes prophetically across the scene. The motives of Fire and Sleep are inextricable, for the same magic charm imposes both.

DAVID SAPERTON, Mus.D.

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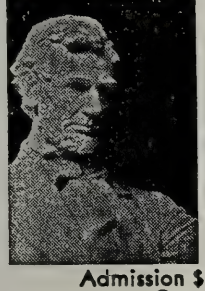
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Leb' wohl, du kühnes
herrliches Kind!
Du meines Herzens
heiligster Stolz,
leb' wohl! leb' wohl! leb' wohl!
Muss ich dich meiden,
und darf nicht minnig
mein Grüss dich mehr grüssen;
sollst du nun nicht mehr

neben mir reiten,
noch Met beim Mahl mir reichen;
muss ich verlieren
dich, die ich liebe,
du lachende Lust meines Auges:
ein bräutliches Feuer
soll dir nun brennen,
wie nie einer Braut es gebrannt!
Flammende Glut
umglühe den Fels;
mit zehrenden Schrecken
scheuch' es den Zagen,
der Feige fliehe
Brünnhilde's Fels:
denn Einer nur freie die Braut,
der freier als ich, der Gott!

Der Augen leuchtendes Paar,
das oft ich lächelnd gekos't,
wenn Kampfes-Lust
ein Kuss dir lohnte,
wenn kindisch lallend
der Helden Lob
von holden Lippen dir floss;
dieser Augen strahlendes Paar,
das oft im Sturm mir geglänzt,
wenn Hoffnungs-Sehnen
das Herz mir sengte,
nach Welten-Wonne
mein Wunsch verlangte
aus wild webendem Bangen:
zum letzten Mal
letz' es mich heut'
mit des Lebewohles
letztem Kuss!
Dem glücklicher'n Manne
glänze sein Stern;
dem unseligen Ew'gen
muss es scheidend sich schliessen!
Denn so — kehrt
der Gott sich dir ab:
so küsst er die Gottheit von dir.

Loge, hör'!
lausche hieher!
Wie zuerst ich dich fand
als feurige Glut,
wie dann einst du mir schwandest
als schweifende Lohe:
wie ich dich band,
bann' ich dich heut'!
Herauf, wabernde Lohe,
umlod're mir feurig den Fels!
Loge! Loge! Hieher!

Wer meines Speeres
Spitze fürchtet,
durchschreite das Feuer nie!

Farewell, you dauntless,
glorious child!
You, the chief pride
of my heart,
farewell, farewell, farewell!
I must forsake you,
and may never more
give you a loving greeting;
no more may you

ride with me,
nor serve me mead at table;
I must lose
you, whom I love,
the smiling delight of my eyes:
but a bridal fire
shall now burn for you
such as never yet burned for a bride.
A blazing flame
shall surround the rock;
with devouring dread
it shall frighten cowards,
make cravens flee
from Brünnhilde's rock:
one man alone shall win the bride,
one freer than I, the god!

Your bright eyes
that I have often smilingly kissed,
when your warlike ardour
won you a reward,
when in childish prattle
there flowed from your sweet lips
the praises of heroes —
your bright eyes,
that often shone on me in storm and stress,
when the yearning for hope
consumed my heart,
when I longed
for worldly happiness
amid wild, confused fears;
for the last time
their glance gladdens me
today, with the last kiss
of farewell!
On a happier man
may your eyes shine;
on the unhappy immortal
they must now close in parting!
And so — the god
leaves you,
thus he kisses the godhead from you.

Loge, hear me!
Attend to me!
As I found you first
as a glowing flame,
as once you vanished from me
like a wandering fire:
as then I checked you,
so now I raise you up!
Arise, flickering fire,
surround the rock with flame!
Loge! Loge! Arise!

He who fears
my spear-point
shall never pass through the fire!

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DAYBREAK, SIEGFRIED'S RHINE JOURNEY—INTERLUDE, ACT I—PRELUDE TO ACT II, DEATH MUSIC OF SIEGFRIED—IMMOLATION SCENE AND CONCLUSION, FROM GÖTTERDÄMMERUNG

Wagner's *Götterdämmerung,* completed in 1874, was first performed at the Festival Theatre, Bayreuth, August 17, 1876.

The portions of the final drama of the *Ring* which are here performed are just those which bring to a glorious culmination the characters of Brünnhilde and Siegfried in turn, the two figures who have dominated the two previous dramas of the trilogy and given their names to each in turn.

There is an orchestral interlude between the two parts of the prologue to the *Dusk of the Gods,* depicting the coming of dawn over the rock of the Valkyries. This is joined in the concert version to the interlude connecting the prologue with the first act, played in the opera house while the curtain is lowered and the scene is changed.

When the curtain was first raised, the three Norns were seen holding destiny in their hands as they wove their thread of fate. They were dismayed to find it suddenly broken, and vanished into the night. "The day, which has been slowly approaching, now dawns brightly and obliterates the distant fire glow in the valley." Soft chords from the horns gently fill the scene with the theme of the hero Siegfried, and there follows the motive of Brünnhilde's love with its characteristic quasi gruppetto figure here developed to its most glowing intensity.

In the scene which is to follow, Siegfried in armor enters from the cave, Brünnhilde at his side. As punishment, she has been subjected to him in mortal love, but she is blissful and unreluctant. Siegfried, about to depart for new adventure, draws the fateful ring from his finger and places it upon her own. He bids her farewell and embarks in a boat, floating on the current of the Rhine, as she gazes after her departing lover. The second interlude now follows. Siegfried's horn call leads into the rapturous and sweeping motive, sometimes called "the decision to love," which was first developed in the third act of *Siegfried.*

There follows in this performance the brief prelude to the third scene of Act I, which will disclose Brünnhilde on her rocky mountain top where Siegfried has left her in quest of further adventure. She is soon to be visited by Waltraute, her sister Valkyrie. The music seems to reflect her thoughts and feelings. It is a Wagnerian tapestry of motives—those of Brünnhilde mingled with Siegfried's and the underlying motives of the ring which is on her finger, with its darker implications.

The prelude to Act II, which follows, is likewise dark and fateful. It is about to introduce the scene where Alberich and his son Hagen will plan the seizure of the ring. The gloomy and threatening mood of this music naturally leads to the death music of Siegfried in Act III, at the point where the hero is slain by Hagen on a hunting party when he turns to watch some ravens flying past, exposing his back to Hagen's spear. Nothing could be more dramatically effective than Siegfried's dawning reawareness of Brünnhilde as his bride at the moment that Hagen's spear is thrust into his back. He is borne off by vassals on a litter of boughs while the orchestra reviews in a succession of *Leitmotiven,* tragically set forth, the whole of his career.

The concluding scene not only belongs to Brünnhilde. She seems to view the whole panorama of the world story which has transpired, the story involving water nymphs, dwarfs, giants, gods, heroes, mortals. As the music preceding was a total portrait in tone of Siegfried, this is in a sense a tonal portrait of Brünnhilde, for she has been as deeply involved.

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IMMOLATION SCENE

Starke Scheite	*Pile up on high*
schichtet mir dort	*mighty logs*
am Rande des Rheins zuhauf:	*there on the bank of the Rhine:*
hoch und hell	*high and bright*
lodre die Glut,	*let the flames rise*
die den edlen Leib	*that shall consume the noble body*
des hehresten Helden verzehrt!	*of the greatest of heroes.*
Sein Ross führet daher,	*Bring his horse here,*
dass mit mir dem Recken es folge:	*that with me he may follow the brave warrior:*
denn des Helden heiligste	*for my own body*
Ehre zu teilen	*years to share*
verlangt mein eigener Leib.	*the hero's highest honour.*
Vollbringt Brünnhildes Wort!	*Carry out Brünnhilde's command!*
Wie Sonne lauter	*Like clear sunshine*
strahlt mir sein Licht:	*his light shines upon me:*
der Reinste war er,	*purest of beings was he*
der mich verriet!	*who was traitor to me!*
Die Gattin trügend,	*False to his wife,*
treu dem Freunde,	*true to his friend;*
von der eignen Trauten –	*from his own true love –*
einzig ihm teuer –	*his only beloved –*
schied er sich durch sein Schwert.	*he barred himself with his sword.*
Echter als er	*More loyally than he*
schwur keiner Eide;	*none ever swore vows;*
treuer als er	*more faithfully than he*
hielt keiner Verträge;	*none ever kept compact;*
lautrer als er	*more pure than he*
liebte kein andrer:	*none ever loved:*
und doch, alle Eide,	*and yet all vows,*
alle Verträge,	*all compacts,*
die treueste Liebe –	*the truest love –*
trog keiner wie er!	*none like him has betrayed!*
Wisst ihr, wie das ward?	*Do you know how that was?*
O ihr, der Eide	*O ye, the eternal*
ewige Hüter!	*guardians of vows,*
lenkt euren Blick	*turn your eyes*
auf mein blühendes Leid:	*on my full-flowing grief:*
erschaut eure ewige Schuld!	*behold your everlasting guilt!*
Meine Klage hör',	*Hear my charge,*
du hehrster Gott!	*most venerable god!*
Durch seine tapferste Tat,	*Through his bravest deed,*
dir so tauglich erwünscht,	*by thee desired,*
weihtest du den,	*thou didst doom him*
der sie gewirkt,	*who had performed it*
dem Fluche, dem du verfielst.	*to the curse which had befallen you.*
Mich – musste	*He, truest of all,*
der Reinste verraten,	*had to betray me,*
das wissend würde ein Weib!	*that a women might find wisdom!*
Weiss ich nun, was dir frommt?	*Have I learned all that avails thee?*
Alles! Alles!	*All things, all*
Alles weiss ich:	*now I know:*
alles ward mir nun frei!	*all is clear to my eyes.*
Auch deine Raben	*The wings of thy ravens*
hör' ich rauschen:	*I hear rustling:*
mit bang ersehnter Botschaft	*I send them home to thee,*
send' ich die beiden nun heim.	*with news both feared and longed for.*
Ruhe! Ruhe, du Gott!	*Rest! Rest thou, oh god!*

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Mein Erbe nun	*My heritage now*
nehm' ich zu eigen.	*I take for my own.*
Verfluchter Reif!	*Accursed Ring!*
furchtbarer Ring!	*Dread Ring!*
dein Gold fass' ich,	*I grasp the gold,*
und geb' es nun fort.	*and give it away.*
Der Wassertiefe	*Ye wise sisters*
weise Schwestern,	*of the watery deep,*
des Rheines schwimmende Töchter,	*ye swimming daughters of the Rhine,*
euch dank' ich redlichen Rat!	*I thank you for your good counsel.*
Was ihr begehrt,	*What ye desire*
ich geb' es euch:	*I give you now:*
aus meiner Asche	*out of my ashes*
nehmt es zu eigen.	*take it for your own.*
Das Feuer, das mich verbrennt,	*May the fire that burns me*
rein'ge vom Fluche den Ring;	*cleanse the Ring from the curse!*
ihr in der Flut	*Dissolve it*
löset ihn auf,	*in the stream,*
und lauter bewahrt	*and ever keep safe*
das lichte Gold,	*the pure, shining gold*
das euch zum Unheil geraubt.	*whose theft wrought such evil.*
Fliegt heim, ihr Raben!	*Fly home, ye ravens!*
raunt es eurem Herren,	*Tell your lord*
was hier am Rhein ihr gehört!	*what you heard here on the Rhine!*
An Brünnhildes Felsen	*Fly past Brünnhilde's rock,*
fliegt vorbei:	*where Loge is still flaming,*
der dort noch lodert,	*and bid him go*
weiset Loge nach Walhall!	*to Valhalla!*
Denn der Götter Ende	*For the end of the gods*
dämmert nun auf:	*is now dawning.*
so – werf' ich den Brand	*See – I throw the firebrand*
in Walhalls prangende Burg.	*into Valhalla's glorious citadel!*
Grane, mein Ross,	*Grane, my steed,*
sei mir gegrüsst!	*greetings to you!*
Weisst du auch, mein Freund,	*My friend, do you know*
wohin ich dich führe?	*whither I lead you?*
Im Feuer leuchtend	*In the bright fire*
liegt dort dein Herr,	*there lies your master,*
Siegfried, mein seliger Held.	*Siegfried, my blessed hero.*
Dem Freunde zu folgen,	*Are you neighing,*
wieherst du freudig?	*eager to follow your friend?*
Lockt dich zu ihm	*Do the laughing flames*
die lachende Lohe?	*allure you?*
Fühl' meine Brust auch,	*Feel my breast, too,*
wie sie entbrennt;	*how it is burning;*
helles Feuer	*bright flames*
das Herz mir erfasst.	*seize on my heart.*
Ihn zu umschlingen,	*To clasp him to me,*
umschlossen von ihm,	*to be held fast in his arms,*
in mächtigster Minne	*to be united with him*
vermählt ihm zu sein!	*by the power of love!*
Hei-a-ja-ho! Grane!	*Hei-a-ya-ho! Grane!*
Grüss deinen Herren!	*Greet your lord!*
Siegfried! Siegfried! Sieh!	*Siegfried! Siegfried! See!*
selig grüsst dich dein Weib!	*Your wife greets you joyfully!*



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Five concerts will be given in Carnegie Hall, New York (December 2–April 6). There will also be concerts in Newark (October 21), New Brunswick (November 30), Hartford (January 29), Philadelphia (January 30), Washington (February 26 and 27), St. Louis (March 27), Chicago (March 28), Cincinnati (March 29), New Haven (April 2).

SUMMER CONCERTS

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Berkshire Festival, 1968 — Boston Symphony Orchestra
July 5–August 25
ERICH LEINSDORF, *Music Director*

For further information, please write to
BOSTON SYMPHONY ORCHESTRA
SYMPHONY HALL
BOSTON, MASSACHUSETTS 02115

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

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Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
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Pasquale Cardillo
Peter Hadcock
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Felix Viscuglia

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Richard Plaster

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Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

TRUMPETS
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

TROMBONES
William Gibson
Josef Orosz
Kauko Kahila

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Chester Schmitz

TIMPANI
Everett Firth

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Theatre Tanglewood

SIX CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

July 4

The Boston Symphony Chamber Players

Assisted by CLAUDE FRANK, *Piano*



BERKSHIRE FESTIVAL 1967

BALDWIN PIANO

RCA VICTOR RECORDS

PIANO TRIO IN E MAJOR, K. 542

By WOLFGANG AMADEUS MOZART (1756-1791)

This could be called the last of the great trios. It was composed at the beginning of the year which was to bring the final three symphonies. Mozart presumably found it useful—he played it in Dresden in the following year, and sent it to his sister at St. Gilgen. Perhaps for his own purposes of performance he gave the music more substance than its predecessor of two years earlier, brilliance in the piano part which nevertheless was never allowed to harden into glitter. The balance of the three instruments gives the cello an occasional thematic part and a closer chordal blending with the violin. This trio avoids all heavy thoughts and gives us a truly gallant Andante grazioso of studied and self-conscious grace. The theme of the final Allegro might be called sophisticated naivete, with touches that keep it clear of the commonplace in a fully developed movement.

WOODWIND QUINTET IN E FLAT, Op. 88, No. 2

By ANTON REICHA (1770-1836)

Anton Reicha was a Bohemian by birth. He was active in all departments of music. In his youth he was a friend of Beethoven at Bonn, and later at Vienna. Although he wrote several operas, symphonies and cantatas, his most important and prolific work was in the field of chamber music. The Quintet played tonight is one of twenty-four written for a similar ensemble.

FIRST CONCERT OF THE CHAMBER MUSIC SERIES

The Boston Symphony Chamber Players

with CLAUDE FRANK, *Piano*

PROGRAM

MOZART — Piano Trio in E major, K. 542

I. Allegro
II. Andante grazioso
III. Allegro

JOSEPH SILVERSTEIN, JULES ESKIN, CLAUDE FRANK

REICHA — Woodwind Quintet in E flat, Op. 88, No.2

I. Lento; Allegro moderato
II. Scherzo
III. Andante grazioso
IV. Allegro molto

DORIOT ANTHONY DWYER, RALPH GOMBERG, GINO CIOFFI
SHERMAN WALT, JAMES STAGLIANO

INTERMISSION

BARBER — Summer Music

DORIOT ANTHONY DWYER, RALPH GOMBERG, GINO CIOFFI
SHERMAN WALT, JAMES STAGLIANO

SCHUBERT — Quintet in A major, for Violin, Viola, Cello, Bass and Piano, Op. 114 ("Trout")

I. Allegro vivace
II. Andante
III. Scherzo: Presto
IV. Andantino (Theme and Variations)
V. Allegro giusto

JOSEPH SILVERSTEIN, BURTON FINE, JULES ESKIN
HENRY PORTNOI, CLAUDE FRANK

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DS

SUMMER MUSIC

By SAMUEL BARBER (1910-)

Samuel Barber is one of the most eminent of the senior American composers. His style is eclectic, and somewhat on the conservative side, but his music in many forms has found ready acceptance by the American public. The *Summer Music* for woodwind quintet was written in 1956. It is distinguished by striking lyricism and by idiomatic treatment of the instruments utilized.

QUINTET IN A MAJOR
FOR VIOLIN, VIOLA, CELLO, BASS AND PIANO ("TROUT"), Op. 114

By FRANZ SCHUBERT (1797-1828)

In 1819, Schubert paid a visit to Steyr in the company of his friend Johann Michael Vogl. They were to spend the summer as guests of friends in that town some miles from Vienna. The surroundings according to Schubert were "inconceivably lovely," and in addition there was in Steyr a talented group of amateur musicians. The Quintet was definitely written with these musicians in mind. One of the hosts was an excellent cellist, and it was he who commissioned the "Trout" Quintet. On his suggestion Schubert used a song, *Die Forelle,* which had been composed two years earlier, as the basis for a set of variations in the fourth movement.

Having in mind the skill of his cellist, Schubert omitted a second violin part and used a double bass. By this means the cello was relieved of the necessity of carrying the bass line of the harmony and the composer could allow it frequent opportunities to sing out the melody. The "Trout" Quintet is the only piano quintet in the standard literature which uses this instrumentation.

CONCERTS TO FOLLOW:

July 11 . . .	Phyllis Curtin, Soprano
July 18 . . .	Zimbler Sinfonietta
July 25 . . .	Boston Symphony Chamber Players Claude Frank, Piano
August 1 . . .	Roman Totenberg, Violin Igor Kiphis, Harpsichord
August 15 . . .	Columbia University Group for Contemporary Music (Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation).

Theatre Tanglewood

SIX CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

July 11

Phyllis Curtin, *Soprano*

Ryan Edwards, *Pianist*



BERKSHIRE FESTIVAL 1967

BALDWIN PIANO

RCA VICTOR RECORDS

PHYLLIS CURTIN, *Soprano*

RYAN EDWARDS, *Pianist*

Poems of Paul Verlaine

Green

Faure No. 3 from "Cinq Melodies", Op. 58
Debussy No. 5 from "Ariettes oubliees"

Here are fruits, flowers, leaves and branches, and here also is my heart, which beats only for you. Do not rend it with your two white hands; may this humble offering seem sweet to your lovely eyes. My brow is covered with dew which the morning wind has turned to frost. Let me rest a moment (at your feet) and refresh myself with dreams of cherished moments. On your young bosom, let me cradle my head—which is still ringing with the music of your last kisses; let me be soothed after the good storm, and let me sleep a little while you rest.

C'est l'Extase

Faure No. 5 from "Cinq Melodies", Op. 58
Debussy No. 1 from "Ariettes oubliees"

This is languorous ecstasy, this is sensual weariness, this is the rustling of forests in the embrace of the breezes—the chorus of little voices among the gray boughs. O, how the faint cool murmur twitters and whispers; it is like the sweet sound of the stirring grass. You might say it is like the muted sound of pebbles rolling under eddying water. This spirit sighing its quiet lament is ours, is it not? Say that it is mine and yours that softly breathes its humble hymn on this balmy evening.

Spleen

Faure Op. 51, No. 3
Debussy No. 2 from "Ariettes oubliees"

Tears fall in my heart as the rain falls on the city. What is this languor that penetrates my heart? O gentle sound of rain on the ground and on the roofs; for a heart that is weary (O, the sound of the rain)! Tears fall without reason in this anguished heart. What! No betrayal? This mourning has no reason. This is truly the keenest pain, not knowing why—with neither love nor hate—my heart is so full of pain.

Clair de lune

Faure Op. 46, No. 2
Debussy No. 3 from "Fetes galantes", set 1

Your soul is a rare landscape where charming masqueraders and dancers promenade, playing the lute and dancing, almost sad beneath their fantastic disguises, as they sing in the minor key of love triumphant and the pleasant life. They seem not to believe in their happiness; their song blends with the moonlight—the quiet moonlight, sad and lovely—which sets the birds in the trees to dreaming, and makes the tall slim fountains among the marble statues sob with ecstasy.

En Sourdine

Faure No. 2 from "Cinq Melodies", Op. 58
Debussy No. 1 from "Fetes galantes", set 1

Serene in the twilight created by the high branches, let us dwell upon our

love. In this deep silence, let us blend our souls, our hearts and our enraptured senses amidst the faint languor of the pines and strawberry trees. Half-close your eyes, cross your arms on your breast, and drive away all burdens forever from your weary heart. Let us surrender to the soft and lulling breeze that comes to your feet and ripples the russet grass. And when the night descends solemnly from the black oaks, the nightingale—voice of our despair—shall sing.

Mandoline — Faure No. 1 from "Cinq Melodies", Op. 58
Debussy (1880-1883)

The serenading swains and their lovely listeners exchange banal remarks under the singing boughs. This is Tircis, Aminta and the eternal Clitander; and there is Damis who, for many a cruel lady, fashions a tender verse. Their short silken vests, their flowing gowns, their elegance, their gaiety, and their soft blue shadows whirl madly in the magic of a rose and gray moon. And the mandolin chatters in the cooling breeze.

La Chanson d'Eve, Op. 95 — Faure

Poems by Charles van Lerberghe (1861-1907)

Paradis

This is Earth's first dawn. Like a flower perfuming the night in the fresh breeze from the sea, a blue garden blooms. The rustle of leaves, songs of birds, voices of wind and water—a vast murmuring—are blended together as part of the silence. Eve, the creature of God, awakens and the world lies at her feet like a beautiful dream. At His bidding, she speaks to all things in witness of her existence. Twilight comes and Eden sleeps, hiding itself in a hazy blue dream. Everything waits; the evening star rises and Eve sings.

Prima Verba

Behold, how the long-murmuring soul of woodlands and streams sings through my voice. How marvelous the atmosphere of Paradise with its flowers, its fruits, its glow of light! Words unspoken from time immemorial finally take shape on my lips. A joyful silence is born of their lifted souls, by my breath and voice.

Roses ardentes

Blazing roses, in the still night, within thee I dwell and sing. May I endure forever in thy glow on the fringe of the woods. O deep ocean, with shining wave and dancing ripple, in thee is my lifeblood reborn. Glorious sun, supreme power, in thee my very soul reaches its God!

Comme Dieu rayonne

How God gleams today! How He exults and flourishes among these fruits and flowers! How He murmurs in the fountain and sings with the birds. How gentle His breath in the fragrant new spring. How He bathes in the light with His love, my young God! All things on earth are his dazzling raiment.

L'aube blanche

The white dawn says to my dream: "Awake, the sun shines." My soul

listens, and I slowly open my eyes. A flame awakens my mouth; a breeze, my hair. My soul, like a gently nodding rose, awakens to the beauty of all things, and to their love.

Eau vivante

How pure and clear thou art, living water, springing from earth in song! O divine and pure fountain, plants imbibe thy liquid crystal. Doe and dove quench their thirst in thee, as you descend through mosses and flowers to the primordial ocean—never still, never languid—from earth to sea and thence to sky.

Veilles-tu, ma senteur de soleil

Are you waking, fragrance of sunshine, bees and honey, abroad in the earth? Scents of flowers, do you presage my silent footsteps in the night? Am I like fruit hidden in foliage, known only by my perfume in the night? Does he know, there on earth that, as I throw back my hair and spread my arms, my voice—which he hears now—is scented by the lilies of this vale?

Dans un parfum de roses blanches

She sits and ponders amid a perfume of white roses. The dark is beautiful, as though an angel were reflected in it. The darkness deepens, the woodland sleeps. Between the leaves and branches, a golden paradise appears against the blue paradise. A voice which has just been singing murmurs, dwindles to a breath, and is mute. Petals fall in the silence.

Crepuscule

Who sighs, who cries in this evening's joy? What flutters in my heart like a wounded bird? Is it a voice of the future—of the past? I strain to hear in the silence. Isle of forgetfulness, O Paradise! What scream in the night rends thy voice as it soothes me? What cry rips thy garland of flowers and thy veil of ecstasy?

O mort, poussiere d'etoiles

O Death, dust of the stars, arise from my footsteps. Come, gentle wave, shining in the darkness. Bear me hence to thy void! Come, dark breath in which I waver like a drunken flame in the wind! Let me recline, subside, be dissolved in thee, Death, which my soul craves. Come, topple me like the froth on a breaker, like a flower of the sun on the fringe of the waters! Like divine wine from a golden flask, pour my soul into thy depths, that it may scent the dark earth and the breath of the dead.

Mr. Edwards plays the Steinway Piano
Miss Curtin has recorded this program on a Cambridge recording.

CONCERTS TO FOLLOW:

July 18 . . .	Zimbler Sinfonietta
July 25 . . .	Boston Symphony Chamber Players Claude Frank, Piano
August 1 . . .	Roman Totenberg, Violin Igor Kipnis, Harpsichord
August 15 . . .	Columbia University Group for Contemporary Music

(Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation.

July 15 and 16, 1967

Beverly Wolff is indisposed and is not able to sing this weekend. BETTY ALLEN has graciously and at short notice consented to appear in her colleague's place.

Betty Allen taught music as a teenager in the Community Center for Children in Hartford, Connecticut. She won the first voice contest she entered: a scholarship to Tanglewood. Since her time in the Berkshires Betty Allen has appeared in recitals and concerts in parts of the world as far apart as Hong Kong and Buenos Aires, as well as in the United States and Europe. She appeared for the first time on the opera stage in the Kansas City production of "Dido and Aeneas" last year, and went on from there to the San Francisco Opera. She is now one of the most travelled and sought after singers of her generation.

July 15, 1967

James Stagliano is indisposed. The solo horn in the Mass in B minor will be played by CHARLES YANCICH.

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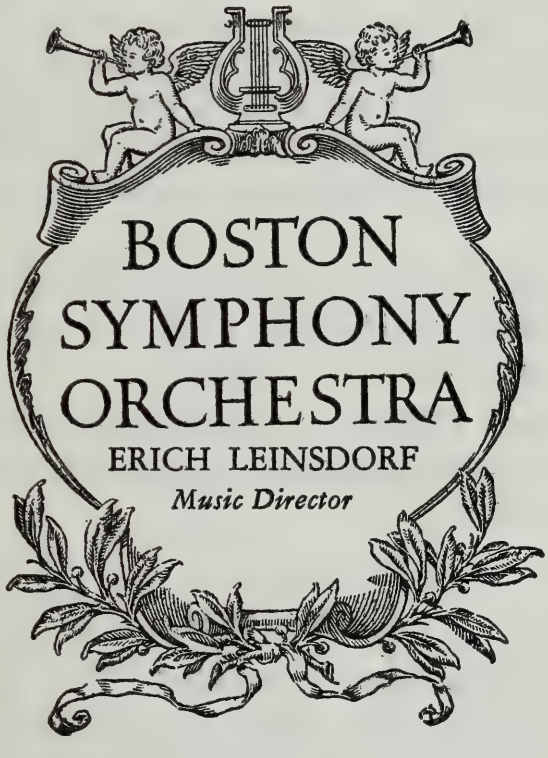
Theatre Tanglewood

SIX CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

July 18

Zimbler Sinfonietta



BERKSHIRE FESTIVAL 1967

BALDWIN PIANO

RCA VICTOR RECORDS

SUITE

By ARCANGELO CORELLI (1653-1713)

It is important to remember that Corelli was born a full generation before Bach and Handel, and he outlived Vivaldi by at least twenty years. His compositions for solo violin or for string orchestra certainly influenced the later masters, and are probably the earliest examples of such writings which still maintain their place in today's repertoire.

ADAGIO FOR STRINGS

By SAMUEL BARBER (1910-)

The Adagio for Strings was originally written as a movement in a string quartet. In its amplified form for a full string orchestra it has become a fixture in the concert repertoire.

THE SEASONS

By ANTONIO VIVALDI (c. 1669-1741)

Vivaldi was for many years *Maestro di Concerti* to the *Conservatorio dell' Ospedale della Pieta* in Venice. Many of his compositions were early examples of program music. The two sections of *The Seasons* to be played tonight are part of four settings of sonnets in concert form which appeared with the music and described various aspects of each of the four seasons — spring, summer, autumn and winter.

The first Concerto ("Spring") is intended to convey ideas of bird songs, a sleeping goatherd with his faithful dog at his side, and the dance of nymphs and shepherds to the gay sound of rustic bagpipes.

The fourth Concerto ("Winter") portrays icy snow, the harsh breath of the winter wind; the contentment induced by a rousing fire, and the notion of sliding fearfully over icy ground.

TRIPTYCH

By ALEXANDER TANSMAN (1897-)

Alexander Tansman was born in Poland on June 12, 1897. For twenty years (1920-1940) he lived and worked in Paris. During the war years he came to America, where, in Hollywood, he wrote much incidental music for films. He returned to Paris in 1946, and has composed music in many fields — opera, ballet, chamber music and concertos. Nicolas Slonimsky says this about Tansman: "His music is distinguished by a considerable melodic gift, fine craftsmanship and a vivacious rhythm; his harmony is often bitonal; there are some impressionistic traits that point to his Parisian origin."

THIRD CONCERT OF THE CHAMBER MUSIC SERIES

THE ZIMBLER SINFONIETTA

GEORGE ZAZOFSKY, *Music Director*

PROGRAM

CORELLI — Suite
- Sarabanda
- Giga
- Badinerie

BARBER — Adagio for Strings

VIVALDI — *The Seasons
- La Primavera (Spring)
 - Allegro
 - Largo
 - Allegro
- L'Inverno (Winter)
 - Allegro non molto
 - Largo
 - Allegro

GEORGE ZAZOFSKY, *Soloist*
BETSY MOYER, *Harpsichord*

INTERMISSION

TANSMAN — †Triptych
- Allegro risoluto
- Andante
- Presto

VIVALDI — Concerto Grosso in D minor
- Allegro — Adagio — Allegro
- Andantino
- Allegro moderato

First Violins
George Zazofsky, *Concertmaster*
Gottfried Wilfinger
Julius Schulman
Max Winder
William Marshall
Alfred Schneider

Second Violins
Harry Dickson
Herman Silberman
Stanley Benson
Sheldon Rotenberg

Violas
Jerome Lipson
Bernard Kadinoff

Cellos
Robert Ripley
John Sant Ambrogio

Bass
Henry Portnoi

*Boston Records
†Decca Records

CONCERTO GROSSO IN D MINOR

By ANTONIO VIVALDI (c. 1669-1741)

This Concerto is a striking example of Vivaldi's skill in writing for string ensemble. The musical texture is notable for its continuous mobility and rhythmic variety. Vivaldi developed the Concerto Grosso which had been utilized by his predecessors until under his hand it often anticipated the modern symphony.

THE ZIMBLER SINFONIETTA, founded in 1947 by the late Josef Zimbler, cellist of the Boston Symphony Orchestra, was one of the first string groups to perform without a conductor. From its beginning it enjoyed a success which was greatly enhanced by an annual series of concerts presented at Jordan Hall in Boston and its numerous recordings under the labels of Decca, Boston, Unicorn, and RCA Victor, which featured such outstanding soloists as Lukas Foss, Reginald Kell, Joseph and Lillian Fuchs, James Pappoutsakis, James Stagliano, Sherman Walt, and George Zazofsky. In 1957, a South American tour sponsored by the U. S. Department of State won great acclaim for this organization.

Following the death of its founder in 1960, the Zimbler Sinfonietta was reorganized and George Zazofsky was appointed its permanent Musical Director.

The Chamber Orchestra Society of Philadelphia has recently honored this group by requesting a performance in its series for next season to be given at the Academy of Music.

GEORGE ZAZOFSKY has been a member of the first violin section of the Boston Symphony Orchestra since 1941. He has appeared recently as soloist with the Orchestra under the direction of Erich Leinsdorf in the Berg Violin Concerto in Boston and on tour. He has also been a soloist annually with Arthur Fiedler and the Boston Pops Orchestra. He is a member of the Boston Symphony String Quartet, and a faculty member of the Berkshire Music Center and the New England Conservatory of Music.

CONCERTS TO FOLLOW:

July 25 . . .	Boston Symphony Chamber Players Claude Frank, Piano
August 1 . . .	Roman Totenberg, Violin Igor Kipnis, Harpsichord
August 15 . . .	Columbia University Group for Contemporary Music

(Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation.)

Theatre Tanglewood

SIX CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

July 25

The Boston Symphony Chamber Players

Assisted by CLAUDE FRANK, *Piano*



BERKSHIRE FESTIVAL 1967

BALDWIN PIANO

RCA VICTOR RECORDS

QUINTET IN E-FLAT MAJOR FOR PIANO AND WOODWINDS, OP. 16

By Ludwig van Beethoven (1770-1827)

Beethoven's Quintet was composed in 1796 and published in 1801. It is probable that Beethoven himself played the work when it was performed for the first time on April 6, 1797 in a concert given by Schuppanzigh. The work is definitely modeled on a quintet for the same instruments by Mozart. Not only is the tonality the same, but even the layout of the movements is quite similar to that used by Mozart. It is natural that the piano part is more brilliant than the writing for the woodwinds. The three principal movements are preceded by a *Grave* section in which the piano at once sets the scene on a concerto-like note. However, during the course of the Quintet the true expressive style of Beethoven becomes apparent.

SERENADE IN C MAJOR, Op. 10

By Ernst von Dohnany| (1877-1960)

Dohnanyi wrote this Serenade in 1904 at the age of twenty-six. Undoubtedly influenced by Brahms, and perhaps mindful of Beethoven's Opus 8 and Dvorak's Terzetto, he still composed music of wit, calling for great instrumental virtuosity. The buoyant March is followed by a folk-like Romanza. The Scherzo is a fugetta full of fun. After a series of variations the final Rondo is sprightly, and at the close a few measures of the opening March are repeated.

QUINTET FOR WIND INSTRUMENTS, Op. 24, No. 2

By Paul Hindemith (1895-1963)

Hindemith was a many-sided musician. In his youth he was leader and then conductor of the Frankfurt Opera, then viola soloist and member of the distinguished Amar Quartet. He was also a skillful clarinetist and saxophone player. In America he was successful as teacher, scholar and conductor. A finished craftsman, he was able to write with full knowledge of the tonal possibilities of all instruments. The *Kleine Kammermusik* was composed in 1922, and its brief movements seem full of humor, even of parody. It may well be that Hindemith's fame will ultimately rest more on his chamber music than on his extended symphonic or operatic compositions.

FOURTH CONCERT OF THE CHAMBER MUSIC SERIES

THE BOSTON SYMPHONY CHAMBER PLAYERS

with CLAUDE FRANK, *Piano*

PROGRAM

BEETHOVEN — **Quintet in E flat for Piano and Woodwinds, Op. 16**

I. Grave
II. Allegro, ma non troppo
III. Andante cantabile
IV. Rondo; Allegro ma non troppo

CLAUDE FRANK, RALPH GOMBERG, GINO CIOFFI
SHERMAN WALT, JAMES STAGLIANO

DOHNANYI — **Serenade in C major, Op. 10**

I. Marcia
II. Romanza
III. Scherzo
IV. Tema con variazioni
V. Rondo

JOSEPH SILVERSTEIN, BURTON FINE, JULES ESKIN

INTERMISSION

HINDEMITH — **Quintet for Wind Instruments, Op. 24, No. 2**

I. Playful, moderately fast
II. Waltz
III. Placid and simple
IV. Rapid
V. Very lively

DORIOT ANTHONY DWYER, RALPH GOMBERG, GINO CIOFFI
SHERMAN WALT, JAMES STAGLIANO

FAURE — **Piano Quartet in C minor, Op. 15**

I. Allegro molto moderato
II. Scherzo: Allegro vivo
III. Adagio
IV. Allegro molto

JOSEPH SILVERSTEIN, BURTON FINE, JULES ESKIN, CLAUDE FRANK

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PIANO QUARTET IN C MINOR, Op. 15

By Gabriel Faure (1845-1924)

It is probable that Faure is best known for his many songs, but it should not be forgotten that his music in the chamber music field is quite extensive and of distinctive quality. While he was no innovator, there is a French clarity and refinement about all of his chamber music, and this is particularly apparent in the Piano Quartet in C minor. The work is in classical form, and although the influences of Schumann, Mendelssohn and Liszt are apparent, the style is nevertheless distinctly personal, and impresses the listener with the subtley of Faure's musical thoughts.

BOSTON SYMPHONY CHAMBER PLAYERS INTERNATIONAL TOUR

For seven weeks this spring the Boston Symphony Chamber Players made their first international tour, giving concerts in England, the Soviet Union, and West Germany. The group consisted of principal players and other members of the Orchestra.

In each Russian city visited, the Chamber Players held classes for young music students in their hotel rooms or at conservatories. Anticipating these teaching sessions, they had studied the Russian language during the past winter. After their final concert in Kiev, the Chamber Players left the Ukraine with a large gift collection of Ukrainian music given by grateful Russian musicians.

The members of the Chamber Players on the tour included: Joseph Silverstein, Concertmaster of the Boston Symphony Orchestra; Burton Fine, viola; Jules Eskin, cello; Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, French horn; all principal players of the Orchestra. Also from the Orchestra were: Lois Schaefer, flute, Matthew Ruggiero, bassoon; and Henry Portnoi, bass. The young American pianist Richard Goode joined the Chamber Players on this tour, and the group's itinerary was as follows: London (2 concerts); Donetsk, USSR (open rehearsal and concert); Lvov (2 concerts); Chernovtsy (2 concerts); Odessa (2 concerts); Yalta; Alushta; Kiev (2 concerts); Baku (2 concerts); Tbilisi (2 concerts); Leningrad (2 concerts); Moscow (2 concerts); Bonn, West Germany; Kassel; Recklinghausen; Saarbrucken.

CONCERTS TO FOLLOW:

August 1 . . . Roman Totenberg, Violin
Igor Kipnis, Harpsichord

August 15 . . . Columbia University Group for Contemporary Music

(Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation.)

Theatre Tanglewood

SIX CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

August 1

Roman Totenberg, *Violin*
Igor Kipnis, *Harpsichord*



BERKSHIRE FESTIVAL 1967

BALDWIN PIANO

RCA VICTOR RECORDS

SONATA IN D MAJOR FOR VIOLIN AND CONTINUO, Op. 1, No. 13

By George Frideric Handel (1685-1759)

Handel's Opus 1 was originally published in Amsterdam in 1724, and is described on its cover: "XV solos for a German flute, hoboy or violin, with a thorough bass for the harpsichord and/or bass violin." Six of these sonatas are definitely written for violin. It must be remembered that Opus 1 refers to the publisher's date, and these sonatas are certainly works of Handel's maturity and not youthful essays.

Romain Rolland had this to say about the violin sonatas: "Whoever wishes to judge these works historically or from the intellectual point of view will find that Handel has not invented any new forms — but those who will judge them artistically for their own personal charm will find in them some of the purest creations of Handel, and those which best retain their freshness. Their beautiful Italian lines, their delicate expression and aristocratic simplicity are refreshing alike to the mind and to the heart. Our own epoch can find here, as in the chamber music of Mozart, a safe haven where it can escape the sterile agitation of the present and find again quiet peace and sanity."

CONCERT ROYALE NO. 4 IN E, FOR VIOLIN AND CONTINUO

By Francois Couperin (1688-1733)

Couperin tells us that the *Concerts Royaux* were written for Versailles during the season 1714-15, when Louis XIV bade him appear almost every Sunday to make music for the delectation of His Majesty.

In the original edition the *Concerts Royaux* are presented on the two staves of keyboard notation, and Couperin tells us that they are suitable for performance on the harpsichord. However, the basses are provided with figures for improvising an accompaniment, and he tells us further that the pieces go equally well on the violin, the flute, the viol, and the bassoon. But he does not tell us where these instruments should play. It is known that at that very time the King had in his employ Duval, the famous violinist; Pilidor, master of the oboe; Alarius, the gamba player; and Dubois, the celebrated bassoonist. Very likely the various movements of the *Concerts Royaux* were allotted now to one and now to another of these instrumentalists as the nature of the music seemed to demand. At the present performance, of course, all movements will be played by the solo violin.

SONATA NO. 1 IN G MINOR FOR UNACCOMPANIED VIOLIN (BWV 1001)

By Johann Sebastian Bach (1685-1750)

The violin was a familiar instrument for Bach. Both his father and his grandfather had been successful violinists and he, himself, was appointed at Weimar as violinist. At Coethen he had an opportunity to write works displaying his outstanding ability on the instrument.

FIFTH CONCERT OF THE CHAMBER MUSIC SERIES

ROMAN TOTENBERG, *Violin*
IGOR KIPNIS, *Harpsichord*
assisted by KLAUS HEITZ, *Cello*

PROGRAM

Sonata in D major for Violin and Continuo, Op. 1, No. 13 — **HANDEL**
Affettuoso — Allegro — Larghetto — Allegro

Concert Royale No. 4 in E major, for Violin and Continuo — **COUPERIN**
Prelude (Gravement)
Allemande (Legerement)
Courante Francoise (Galamment)
Courante a l'Italien (Gayement)
Sarabande (Tres tendrement)
Rigaudon (Legerement et marque)
Forlane (Rondeau) (Gayement)

For this performance Mr .Totenberg is using a French bow of the period

Sonata No. 1 in G minor for Unaccompanied Violin (BWV 1001) — **BACH**
Adagio — Fuga — Siciliano — Presto

INTERMISSION

Suite in E minor for Harpsichord — **RAMEAU**
Allemande
Courante
Gigue en Rondeau
2me Gigue en Rondeau
La Villageoise (Rondeau)
Le Rappel des Oiseaux
ler Rigaudon
2me Rigaudon; Double du 2me Rigaudon
Musette en Rondeau
Tambourin

Sonata No. 3 in E major,
for Violin and Obbligato Harpsichord (BWV 1016) — **BACH**
Adagio — Allegro — Adagio ma non tanto — Allegro

Rutkowski and Robinette Harpsichord

The three sonatas and three partitas for violin solo, completed in 1720, must stand as among the most powerful manifestations of his genius. He succeeded in writing four-part fugues and polyphonic variations for an instrument whose very nature seems to exclude such devices. No other composer has written in this field works of similar grandeur and magnificence.

The Sonata in G minor follows the pattern set by Corelli — four movements (slow-fast-slow fast) with a fugue in the second place and the slow third movement as the only movement in a different key. Geiringer suggests that these sonatas were probably intended for performance in church; if so, the *Siciliano* movement in this Sonata may have been meant to conjure up an idealistic nativity scene.

SUITE IN E MINOR FOR HARPSICHORD
By Jean-Philippe Rameau (1683-1764)

Rameau spent his early days as organist at Dijon, Avignon and Clermont, and did not gain his Parisian reputation until he was over forty. The Suite in E minor was published in 1724 two years after his arrival in Paris. While Couperin had played for the King and taught the King's daughters, Rameau found his patronage principally from the wealthy merchants and bankers.

Many of the movements of this Suite are conventional dance pieces of the period. Others are more programatic: for example, *La Villageoise* (The Country Girl) or *Le Rappel des Oiseaux* (The Gathering of the Birds). *The Tambourin* which concludes the Suite is familiar to many in Kreisler's arrangement for violin and piano.

SONATA NO. 3 IN E MAJOR
FOR VIOLIN AND OBBLIGATO HARPSICHORD (BWV 1016)
By Johann Sebastian Bach (1685-1750)

Bach wrote six sonatas for violin and harpsichord (BWV 1014-1019) in which the two instruments are equal partners. They were composed probably between 1717 and 1723, although there were apparently two later revisions. These manuscripts give the instruction "with the bass for viola da gamba", but leave the final decision to the players by adding the words "if you wish". Part of these manuscripts is in Bach's own hand, so that the suggestion must be considered as having some authority.

CONCERT TO FOLLOW:

August 15 . . . Columbia University Group for Contemporary Music

(Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation.)

DEDICATION OF PLAQUE IN MEMORY OF

JOSEPH FRANZ, P. E.

JULY 9, 1967

TANGLEWOOD, LENOX, MASSACHUSETTS

Following this afternoon's Boston Symphony Orchestra concert a plaque in memory of Joseph Franz, P.E. will be dedicated at the rear of the Music Shed. Few of the thousands who attend Berkshire Festival concerts are aware of the Stockbridge engineer who volunteered his services to modify the original plans by Eliel Saarinen for the Shed to enable construction costs to come within the limit of the funds raised for its construction.

At the time of construction in 1938, $80,000 was available for the building and Mr. Franz's modifications brought the completion costs to just under that figure. The three narrow-section roof support columns in the center of the Shed were his conception, and these reduced the size and cost of the structural steel required to one-third of the original estimates. His other modifications and constant supervision created the Music Shed which in 1938 and still today is considered an engineering marvel.

The inscription on the plaque to be dedicated this afternoon is as follows:

Dedicated to the Memory of
JOSEPH FRANZ, P. E.
who was responsible for the final design
and construction supervision
of this Music Shed

Presented February 25, 1967, by
Berkshire County Chapter
Massachusetts Society of Professional Engineers

July 15 and 16, 1967

Beverly Wolff is indisposed and is not able to sing this weekend. BETTY ALLEN has graciously and at short notice consented to appear in her colleague's place.

Betty Allen taught music as a teenager in the Community Center for Children in Hartford, Connecticut. She won the first voice contest she entered: a scholarship to Tanglewood. Since her time in the Berkshires Betty Allen has appeared in recitals and concerts in parts of the world as far apart as Hong Kong and Buenos Aires, as well as in the United States and Europe. She appeared for the first time on the opera stage in the Kansas City production of "Dido and Aeneas" last year, and went on from there to the San Francisco Opera. She is now one of the most travelled and sought after singers of her generation.

July 15, 1967

James Stagliano is indisposed. The solo horn in the Mass in B minor will be played by CHARLES YANCICH.

BOSTON SYMPHONY ORCHESTRA

Sunday Afternoon, July 23, at 2:30

ERICH LEINSDORF, *Conductor*

SCHUMANN — *Symphony No. 1, in B-flat major, Op. 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

Intermission

MENDELSSOHN — †Concerto for Two Pianos and Orchestra in E major

I. Allegro vivace
II. Adagio non troppo
III. Allegro

Soloists: BRACHA EDEN AND ALEXANDER TAMIR

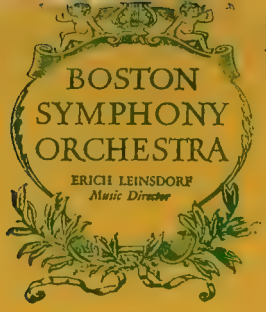
STRAVINSKY — *Suite from the Ballet, "L'Oiseau de feu"

Introduction: Jardin enchanté de Katschei et danse de l'oiseau de feu
Supplications de l'oiseau de feu
Jeu de princesses avec les pommes d'or
Ronde des princesses
Danse infernale de tous les sujets de Katschei
Berceuse
Finale

MISS EDEN and MR. TAMIR play Steinway Pianos

†First performance by THE BOSTON SYMPHONY ORCHESTRA

BALDWIN PIANO *RCA VICTOR RECORDS



Music Shed, Tanglewood

Lenox, Massachusetts

Tuesday, August 8, 1967
at 8 p.m.

For the Benefit of the Orchestra's Pension Fund

THE BOSTON POPS

ARTHUR FIEDLER, *Conductor*

EARL WILD, *SOLOIST*

PROGRAM

A GERSHWIN PROGRAM

*An American in Paris

*Concerto in F, for Piano and Orchestra
I. Allegro
II. Adagio; Andante con moto
III. Allegro agitato

Soloist: EARL WILD

Intermission

*Porgy and Bess
A Symphonic Picture for Orchestra by
ROBERT RUSSELL BENNETT

*Rhapsody in Blue, for Piano and Orchestra
Soloist: EARL WILD

*Strike Up the Band — *arr. Green*

Mr. Wild plays the Baldwin Piano

*RCA VICTOR RECORDS BALDWIN PIANO

TANGLEWOOD-ON-PARADE

A Benefit for the Berkshire Music Center

THURSDAY, AUGUST 17

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GALA CONCERT 7:30 SHED

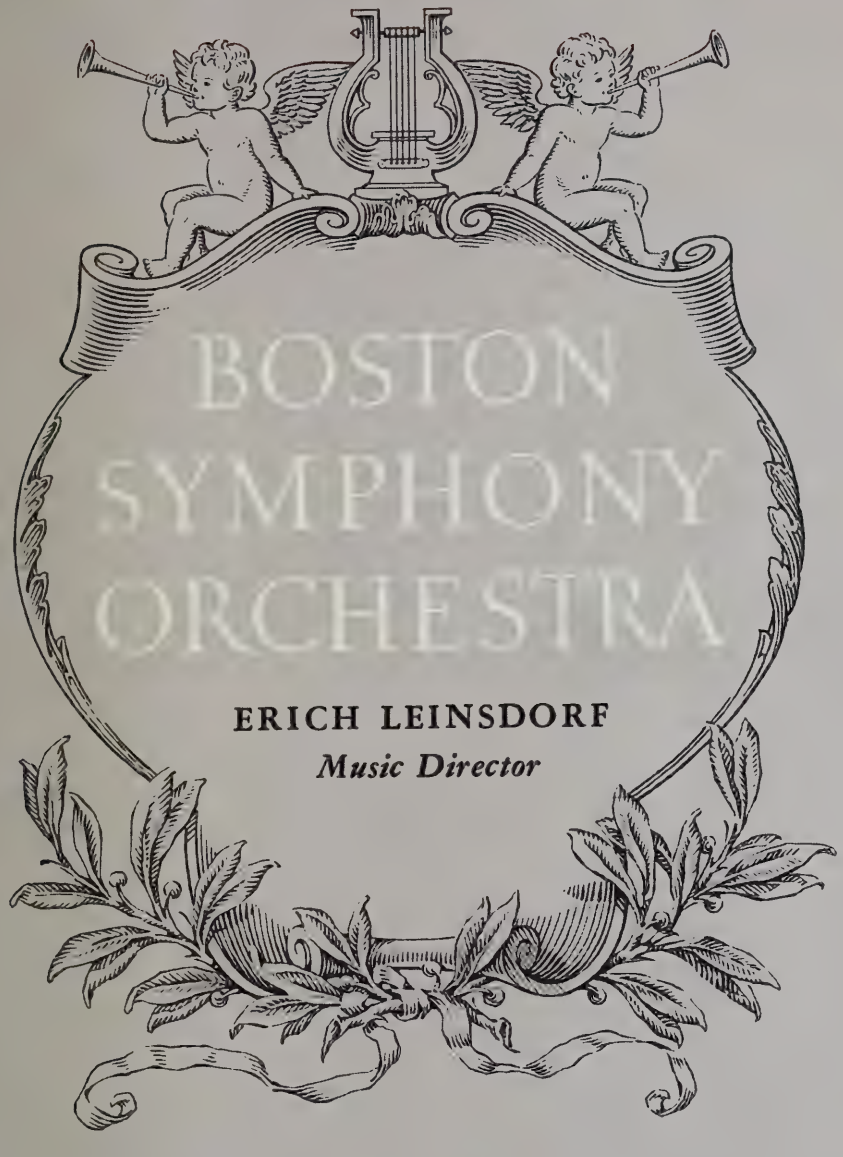
BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF, *Conductor*

MOZART: Overture, *Seraglio*
DVORAK: Symphony No. 9, From *"The New World"*
SAINT-SAENS: Introduction and Rondo Capriccioso
***Soloist*: Itzhak Perlman**
TCHAIKOVSKY: 1812 Overture

Tickets: $6, $5, $4, $3.50
General Admission: $2.50 Available Day of Concert

TANGLEWOOD



ERICH LEINSDORF
Music Director

Festival of Contemporary American Music

August 9, 10, 12, 13, 14, 15, 1967

Sponsored by the

Berkshire Music Center

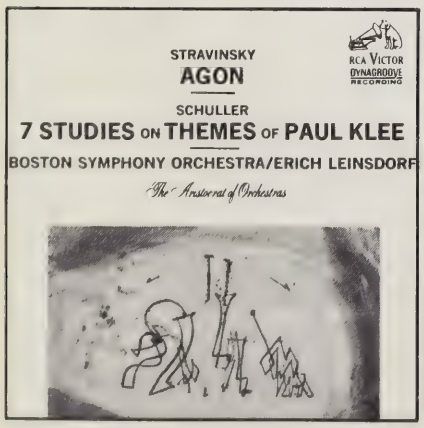
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HARRY J. KRAUT, *Administrator*
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Festival of Contemporary American Music

presented in cooperation with

The Fromm Music Foundation

PAUL FROMM, *President*

Fellowship Program
Contemporary Music Activities

GUNTHER SCHULLER, *Head*
STANLEY SILVERMAN, *Assistant*
ELLIOT CARTER, ROSS LEE FINNEY, DONALD MARTINO, GEORGE PERLE,
ROGER SESSIONS, SEYMOUR SHIFRIN, *Guest Teachers*
PAUL ZUKOFSKY, *Fromm Teaching Fellow*

The Berkshire Music Center is maintained for advanced study in music
sponsored by the

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF, *Music Director*
THOMAS D. PERRY, JR., *Manager*

BALDWIN PIANO

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PERSPECTIVES OF NEW MUSIC

PERSPECTIVES OF NEW MUSIC

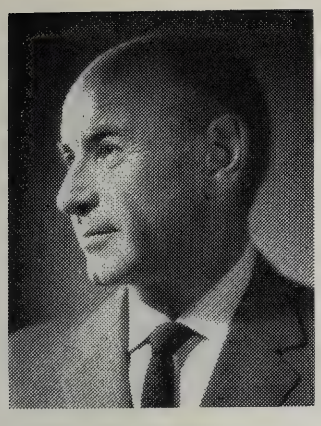
Participants in this year's Festival are invited to subscribe to the American journal devoted to important issues of contemporary music and the problems of the composer. Published for the Fromm Music Foundation by Princeton University Press.

Editors: Benjamin Boretz and Edward T. Cone

Advisory Board: Aaron Copland, Ernst Krenek, Darius Milhaud, Walter Piston, Roger Sessions, Igor Stravinsky.

Semi-annual. $5.00 a year. $12.50 three years. Foreign Postage is 25 cents additional per year. Single or back issues are $3.00.

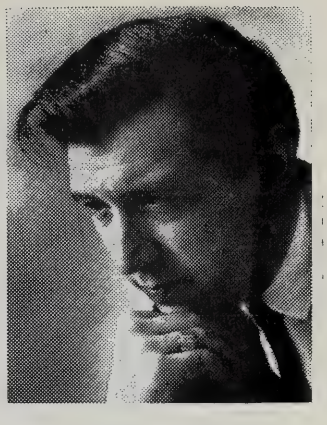
Princeton University Press
Princeton, New Jersey



ERICH LEINSDORF



PAUL FROMM



GUNTHER SCHULLER

The Berkshire Music Center

In 1940, the Berkshire Music Center was established at Tanglewood by the Boston Symphony Orchestra in fulfillment of the dream of Serge Koussevitzky, its Music Director, to provide an environment in which young musicians could continue their professional training and add to their artistic experience through the guidance of eminent musicians. The Center was developed under his leadership until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf has been Director of the Center since 1963 and Joseph Silverstein, Concertmaster of the Orchestra, is Chairman of the Faculty.

The Fromm Music Foundation

The Fromm Music Foundation is dedicated to the furtherance of contemporary music. Wishing to bring the living flow of musical creation closer to the public, the Foundation aims to return the initiative to the composer and to strengthen the most vital source of a healthy musical culture: composition. To foster the realization of this aim, the Foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication and recording of contemporary music. The Foundation is headed by Paul Fromm of Chicago, its founder and President. The Fromm Music Foundation program at Tanglewood was begun in 1957.

Composers at Tanglewood

The Contemporary Music Activities Program of the Berkshire Music Center offers instruction, on an advanced level, for a limited number of especially talented composers. The course is directed toward the composer whose previous studies and experience have prepared him for work in more advanced forms. A series of seminars and individual instruction in composition have been offered during the 1967 session, and compositions of the students have been performed at various Berkshire Music Center concerts. Joseph Silverstein is Chairman of the Faculty. Gunther Schuller, President of the New England Conservatory of Music, is the supervisor of contemporary music performance and head of composition seminars. He is assisted by Stanley Silverman and Paul Zukofsky. Mr. Schuller has replaced Aaron Copland, who retired in 1965 after twenty-five years as head of Contemporary Music Activities at the Center.

MODERN CLASSICS.

The World of Charles Ives: Three Places in New England—Eugene Ormandy, Philadelphia Orchestra; **Washington's Birthday**—Leonard Bernstein, New York Philharmonic; **Robert Browning Overture**—Leopold Stokowski, American Symphony Orchestra.
MS 7015*/ML 6415/MQ 919†

Ives: Music for Chorus—Gregg Smith Singers, Texas Boys' Choir, Ithaca College Concert Choir, Columbia Chamber Orchestra, Gregg Smith, conductor.
MS 6921*/ML 6321

Ives: Symphony No. 4—Leopold Stokowski, American Symphony Orchestra. MS 6775*/ML 6175/MQ 766†

Leonard Bernstein Conducts Charles Ives: Symphony No. 3; The Unanswered Question; Decoration Day; Central Park in the Dark—New York Philharmonic.
MS 6843*/ML 6243/MQ 797†

Ives: Symphony No. 2; The Fourth of July—Leonard Bernstein, New York Philharmonic.
MS 6889*/ML 6289/MQ 857†

Bernstein Conducts Copland: Symphony No. 3—New York Philharmonic. MS 6954*/ML 6354

Copland: Twelve Poems of Emily Dickinson—Adele Addison (soprano), Aaron Copland (piano); **Three Choruses**—Mildred Miller (mezzo-soprano), Robert Half (baritone), Aaron Copland conducting the New England Conservatory Chorus, Lorna Cooke de Varon, director.
32 11 0018*/32 11 0017
A CBS Records Release.

Leonard Bernstein Conducts Music of Our Time: Works by Ligeti, Feldman, Austin—New York Philharmonic. MS 6733*/ML 6133

Foss: Time Cycle—Adele Addison (soprano); Lukas Foss (piano); Howard D. Colf (cello), Richard Dufallo (clarinet), Charles Delancey (vibes), Columbia Symphony Orchestra, Leonard Bernstein, conductor. MS 6280*/ML 5680

***W. W. Naumberg Foundation American Composition Awards First Recording.* Arthur Berger: Chamber Music for Thirteen Players; Three Pieces for Two Pianos/ Richard Donovan: Music for Six; Five Elizabethan Lyrics for Soprano and String Quartet.** Columbia Chamber Ensemble, Gunther Schuller, conductor; Gilbert Kalish and Paul Jacobs (pianos); Adele Addison (soprano), Galimir String Quartet. MS 6959*/ML 6359

Columbia-Princeton Electronic Music Center: Works by **Milton Babbitt, **Mario Davidovsky, Bulent Arel, Halim El-Dabh, Vladimir Ussachevsky, Otto Luening.
MS 6566*/ML 5966

****Ross Lee Finney: Piano Quintet**—Beveridge Webster (piano), The Stanley Quartet. MS 6142*/ML 5477

****Kenneth Gaburo: Line Studies/ Goddard Lieberson: String Quartet (Galimir Quartet); and works by Romeo Cascarino and Alvin Etler.**
MS 6421*/ML 5821

****Roger Sessions: Second String Quartet**—The New Music Quartet.
ML 5105

For a complete listing of modern and contemporary music on Columbia Records, please write: Consumer Services, Room 941, Columbia Records, 51 West 52 Street, New York, New York 10019

****Composers whose works are being performed this summer.**

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MRS. SERGE KOUSSEVITZKY
PRESIDENT

THE KOUSSEVITZKY MUSIC FOUNDATION

Throughout the existence of the Berkshire Music Center, the Koussevitzky Music Foundation has been a sponsor of composers and contemporary music at Tanglewood. Founded in 1942 by Serge Koussevitzky, then Music Director of the Boston Symphony Orchestra, in memory of his late wife Natalie, the Foundation celebrates its 25th anniversary this year. Its early activities included the annual commissioning of new works and providing aid to the students at the Center. In 1950 the Foundation established a permanent endowment in the Library of Congress, Washington, D. C., with the purpose of continuing the annual program of commissions. In addition, the Foundation has granted scholarships and composition prizes at the Center, as well as sponsored many concerts of new music both here and abroad. In 1965, the Foundation published *A Tanglewood Dream*, a collection of photographs and memorabilia which trace the history of the Berkshire Music Center from the time of its establishment in 1940 to its present activities. In connection with its 25th Anniversary, the Foundation, with the cooperation of the National Federation of Music Clubs, has built the Koussevitzky Studio for composers on the grounds of Seranak, the Koussevitzky estate near Tanglewood. The Berkshire Music Center and the Fromm Music Foundation are honored to open the celebration of the Koussevitzky Music Foundation's 25th anniversary by performing during the Festival of Contemporary American Music some of the many works commissioned by the Foundation. These are Leonard Bernstein's *Serenade*, George Crumb's *Madrigals*, Salvatore Martirano's *Octet*, and Edgard Varèse' *Nocturnal*. In addition, on July 26 the Berkshire Music Center Orchestra conducted by Koussevitzky Fellow Lawrence Foster gave a performance of Bela Bartòk's *Concerto for Orchestra.*

Mrs. Serge Koussevitzky, President of the Koussevitzky Music Foundation, spoke at the Opening Exercises of the 1967 session of the Berkshire Music Center. The following excerpts are from that address:

> "The month of June, 1967 marks the 25th birthday of the Koussevitzky Music Foundation and I am bringing you our greetings . . . I recall that Aaron Copland, when speaking of my husband's unusual understanding of the composer's problems and needs, remarked that somewhere, deep in his heart, he must have been a 'frustrated composer.' There is truth in his remark. As a young already successful double bass virtuoso Koussevitzky did compose works for the bass repertoire and, to his delight, his compositions were accepted by a music publisher in Moscow. Yet he never received a penny for his published works. This set his mind questioning: How does a composer make a living? How can a performer repay the debt he owes to the creators of music? Here is the key to understanding Serge Koussevitzky's lifelong concern for the welfare and for recognition to be given to composers during their lifetime. Being a man of action as well as of ideals, he founded a publishing firm in Europe, prior to World War I, known as *Editions Russes*, to publish and to protect the rights of Russian-born composers, with all proceeds going to the composers. . . . The *Editions Russes* survived the First World War, but succumbed during the Second to drastic changes of ways and conditions of life. It was then that the Koussevitzky Music Foundation was born in the United States of America and established by the founder on a wide international basis to give encouragement to young creative talent and to award commissions to composers of all nations. It was also an expression of Serge Koussevitzky's gratitude to the country of his adoption for the many great opportunities received during the long years of his association with the Boston Symphony Orchestra. . . ."
>
> MRS. SERGE KOUSSEVITZKY
> *Tanglewood, June 25, 1967*

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2 pianos, piano strings, and percussion

SIRHMREJ Morgan Powell
jazz ensemble

VOCE II Harley Gaber
female voice, alto flute, and percussion

ORBS Burt Levy
flute solo

STRING TRIO Donald Erb
violin, electric guitar, and violoncello

STRATA Donald Martino
bass clarinet solo

LILACS Robert Shallenberg
mixed chorus a cappella

MOVEMENT Henry Weinberg
string quartet

Future publications will include MUSICAL SCORES - Young European Composers, Music for Performers and Tape, Vocal-Choral Music, the New Action Music; WRITINGS - on Aesthetics, Criticism, Exploration of Instrumental Resources; RECORDINGS - primarily of those works published by APOGEE PRESS.

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KENNETH GABURO, EDITOR
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CINCINNATI, OHIO 45214

THE FESTIVAL

The Festival of Contemporary American Music is a necessity, and as Director of the Berkshire Music Center and as Music Director or the Boston Symphony I feel profound gratitude toward the Fromm Foundation, which has for years supported this venture. My own feelings about the necessity of such a festival are mixed. It the public were receptive to the various trends of the present day contemporary musical creative efforts, we could more easily, more frequently, more lightheartedly, and more confidently schedule as part of our regular programs the works of the gifted younger generation, even the frankly experimental pieces. This is the only correct position of contemporary music.

Approximately twenty years ago the late Wilhelm Furtwängler said that the contemporary composer must be able to face the confrontation with his colleagues of the past, and if he cannot stand being performed between Mozart and Brahms or between Bach and Tschaikovsky then we have something very seriously wrong in our music world. There is no service to either the composer or the public if one places indiscriminate blame rather than face the mood as it exists in the ever-broadening audience today. There is a gulf that separates the contemporary composer from the majority of the music attending public. To deny this is to deny a simple fact of our life. Whether it be in Vienna or Berlin, Paris or Milan, London or Boston, San Francisco or New York the problem still exists, and it is distressing that we do not know exactly how to solve it. No amount of talk or written admonition can mask this simple and appalling state.

It is the task of a music center (which can rely on specialized groups — both performing and listening, which can count on a special mood of relaxed concentration during the summer months, which can play for groups of people who do not come to us tired from a working day), to present all schools of contemporary music — experimental, improvisational, electronic, for example. We hope that over the years this service will help to clarify the central issue — how to get the public at large to be as curious, as expectant, as eager for a new opus from a living composer as were our grandfathers when a new work by Brahms was announced for performance.

I am, without any complacency, proud of the variety of approaches to music which Tanglewood offers to the curious. In our coverage of nearly three hundred years of repertoire, the Festival of Contemporary American Music plays an important role. I am grateful to Paul Fromm, to Gunther Schuller, and to all the participants who give their best efforts, who learn to understand new ways of notation, who spend many hours in very difficult rehearsals, and who, I am confident, find their greatest reward in the feeling of having been part of a truly contemporary effort.

— Erich Leinsdorf

The Festival of Contemporary American Music was initiated in 1963. The generous support of the Fromm Music Foundation and the farsighted vision of the Berkshire Music Center's Director, Erich Leinsdorf, have made this week-long confrontation with contemporary music an institution at Tanglewood — a festival within a Festival.

Its purposes are manifold. It provides a forum for new ideas and directions in music, and as such has become one of the most important annual events in the vital task of keeping the lines of communication open between composer and public. It also reaffirms the position that music can only survive in our society through the careful nurturing of the creative mind. But creation (composition) and recreation (performance) are inextricably linked: the one cannot survive without the other. The emphasis on museum policies possible in the other arts, particularly the visual arts, can only lead to attrition in music for the very simple reason that, unlike a painting which exists and can be viewed at leisure, a composition has to be *performed* in order to exist. It ceases to exist, except as a memory, the moment the performance has ended. It therefore becomes the obligation of every performing musician to keep the life stream of music — composition — going and moving forward. The young men and women who come to Tanglewood as Fellowship students, performing in addition to Baroque and 19th Century music a wide variety of contemporary music, are meeting this challenge as a part of their professional commitment to music in all its breadth and depth.

The Fromm Music Foundation and the Berkshire Music Center provide a special stimulus to these activities by annually commissioning a number of works by young composers about to establish themselves in the field of music. This year's four commissioned composers are: Carlos Rogué Alsina, John Eaton, Jeffrey Levine, and R. Murray Schafer. Thus the Festival expands its geographic range by including for the first time other Western hemisphere composers: Alsina (Argentina) and Schafer (Canada).

The Festival does not claim to be comprehensive or all-permissive, but has presented over the years a wide sampling of contemporary music, ranging from young "unknowns" to the well-established figures.

— Gunther Schuller

CARLOS ROQUÉ ALSINA

(Born in Buenos Aires, Argentina, in 1941)

Carlos Roqué Alsina studied piano and conducting in Buenos Aires. He had no formal training in composition. As a concert pianist he has made tours throughout Europe and South America, and since 1959 he has been a member of the "Agrupación Nueva Musica," a group for the performance of contemporary music. In 1964 and 1965 he participated in the Artists-in-Residence program of the Ford Foundation in Berlin, and in 1966–67 he was a member of the Center of the Creative and Performing Arts at the State University of New York at Buffalo.

The composer has supplied the following notes on *Auftrag:* "There are two forms of signal: firstly a light beam signal sent out from a source to a particular specified destination. A commission ('*Auftrag*') is a piece written for a particular occasion, a particular group of musicians, and hence it is a signal in this first category. This covers the piece's reason for being, but says nothing about what it is. For *what* the piece is and the *way* it is, we have to turn to the second type of signal: a signal as something radiating indiscriminately from a particular source, regardless of whether anyone is receiving it or not. (An activity that is basically self-absorbed.) For instance, lighthouses signal in this way, and the symbol of the lighthouse is an important part of the composition. However, almost the entire piece is a departure from, or rebellion against the true representation of the lighthouse (a periodically rotating light). In the piece there are many lights, all bound (by their function in the lighthouse) and yet all striving for autonomy. Initially the conductor serves merely as a regulator between the transcendental meaning behind the lighthouse and the direct functioning of the lights themselves; later his role changes (as will be readily appreciable when the piece is played). Light is radiation — radiant elements are in constant process of dissolution, but in this work they have the possibility of re-crystallizing into new forms. This process is evident at many points in the piece, but only right at the end does it reach a natural conclusion (equivalent to slowing to a stop)."

MILTON BABBITT

(Born in Philadelphia, Pennsylvania, in 1916)

Milton Babbitt has received degrees from New York and Princeton Universities, and studied musical composition privately with Roger Sessions. He is at present Conant Professor of Music at Princeton University. He was a member of the Composition Department of the Berkshire Music Center during the summers of 1957 and 1958 and has also taught at the Princeton Seminar in Advanced Musical Studies, Darmstadt, Dartington, etc. His awards include two New York Music Critics' Circle Citations, a National Institute of Arts and Letters Award, a Guggenheim Fellowship, and membership in the National Institute of Arts and Letters.

Mr. Babbitt has supplied the following comments: "*Sextets*, for violin and piano, was completed in November, 1966, and received its first performance by Paul Zukofsky and Robert Miller in February, 1967, at a concert of the Group for Contemporary Music. The term, 'Sextets,' is used here in an obvious extension of its customary musical sense, to signify the presence throughout the entire work of six constituent pitch 'lines,' or 'voices,' or 'parts,' with the varying distribution of these lines between the violin and piano determining the relative and changing roles of the instruments in the course of the composition, and with these lines within the instruments differentiated by register, mode of production, and other comparable means. In pitch structure, these lines easily are perceived as familiar transformations of one another, while they unfold individually by means of the same transformations. The only external 'ıormal' pattern which appears to arise from the properties of the explicit, local, musical materials is that of five large, broadly analogous, sections, which can be construed as 'repetitions,' or even as 'parallel' only as transformations of one another which preserve — among other characteristics — the contributions of each of the lines to the immediate pitch aggregate structure and to the aggregate progression, but the temporal disposition of these line segments to one another within the aggregate does not necessarily remain the same, and the lines themselves are not — in general — presented by the same timbral, registral, or other means of delineation."

Composition for Four Instruments was written in 1947 and first performed at Columbia University in 1948. The following year it was awarded a New York Critics' Circle Citation. The composer comments on the piece as follows: "The most immediately apparent characteristic of the external structure of this one-movement work, that sectioning defined by instrumental combinations, is reflected within these sections by

(Continued on page 10)

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

BERKSHIRE MUSIC CENTER ORCHESTRA
GUNTHER SCHULLER, Conducting

Wednesday, August 9, at 8:00 P.M.
Theatre-Concert Hall, Tanglewood

Program

Ross Lee Finney — Concerto for Percussion and Orchestra

I. Introduction—Allegro molto
II. Introduction—Lento
III. Cadenza—Allegro energico

Leonard Bernstein — Serenade for Solo Violin, String Orchestra, Harp and Percussion

Joseph Silverstein—Soloist

I. Phaedrus: Pausanias
II. Aristophanes
III. Erixymathus
IV. Agathon
V. Socrates: Alcibiades

INTERMISSION

John Eaton — Concert Piece for Syn-Ket and Symphony Orchestra

Commissioned by the Fromm Music Foundation *First Performance*

The Syn-Ket part will be performed by the composer.

Gunther Schuller — Triplum

(In three parts, played without pause)

BALDWIN PIANO

(*Continued from page 8*)

registral distribution within and between instruments, the twelve-tone set segments instrumentally assigned within the sections, the temporal 'set' and its transformations, and in other local and cumulatively more extensive aspects of the composition. Although the instruments themselves may appear to be employed in an almost ascetically limited, nonidiomatic (from a virtuoso, coloristic point of view) manner, one of the fundamentals of the work is the utilization of the idiomatic, singular properties of each of the instruments in their individual modes of registral definition, flexibility of dynamic control, and the interaction of spectrum with frequency, intensity, and duration. Similarly, the textural simplicity of much of the work reflects a concern with contrapuntal, harmonic, and spacial clarity and, indeed (in the sense of coherence), simplicity."

LEONARD BERNSTEIN

(*Born in Lawrence, Massachusetts, in 1918*)

Leonard Bernstein graduated from Harvard University, where he majored in music and studied with Walter Piston and E. B. Hill. Subsequently he attended the Curtis Institute of Music. In 1940, at the first session of the Berkshire Music Center, he was a conducting student of Serge Koussevitzky, and in 1942 he became Dr. Koussevitzky's assistant. He has since served on the Faculty of the Berkshire Music Center and has conducted the Boston Symphony Orchestra both at Tanglewood and in Boston. He is presently Music Director of the New York Philharmonic Orchestra, and is known as a composer of both symphonic works and musical plays.

Serenade was commissioned by the Koussevitzky Music Foundation, and had its premiere at the Teatro Fenice in Venice, Italy, on September 12, 1954. Regarding the *Serenade*, Mr. Bernstein comments: "There is no literal program for this *Serenade*, despite the fact that it resulted from a re-reading of Plato's charming dialogue, the *Symposium*. The music, like the dialogue, is a series of related statements in praise of love, and generally follows the Platonic form through the succession of speakers at the banquet. The 'relatedness' of the movements does not depend on common thematic material, but rather on a system whereby each movement evolves out of elements in the preceeding."

GEORGE CRUMB

(*Born in Charleston, West Virginia, in 1929*)

George Crumb studied composition with Ross Lee Finney. In addition to receiving a Fulbright Grant for a year's study in Germany, Mr. Crumb has been the recipient of grants from both the Rockefeller and Guggenheim Foundations. His most recent work, *Echoes of Time and the River*, was commissioned by the University of Chicago and premiered by the Chicago Symphony Orchestra in May. Mr. Crumb teaches composition at the University of Pennsylvania.

In reference to his *Madrigals*, Mr. Crumb has this to say: "The two books of *Madrigals* were composed in 1965–66 on commission from the Koussevitzky Music Foundation. They are based on short extracts from poems of Federico Garcia Lorca and are studies in the extension of the timbral possibilities of the voice and instruments. The pitch organization is free and the rhythmic style alternates between strictly metrical and freely notated music. The *Madrigals* are scored as little *terzetti* and the parts are treated equally in the spirit of true chamber music."

Following is the text of Book I:

Verte desnuda es recordar la tierra (To see you naked is to remember the earth)

No piensan en la lluvia, y se han dormido (They do not think of the rain, and they've fallen asleep)

Los muertos llevan alas de musgo (The dead wear mossy wings)

MARIO DAVIDOVSKY

(*Born in Buenos Aires in 1934*)

Mario Davidovsky, currently residing in the United States, has achieved a wide reputation for his work in the electronic medium, and particularly in the realm of electronic-instrumental combination.

Junctures, composed in 1966 on commission from Bowdoin College, represents a recent, purely instrumental concern of Davidovsky's. "It displays," says Charles Wuorinen, "the same qualities that mark his electronic music: an improvisatory control over compositional materials in which the final result is subjected to the composer's critical scrutiny, while the generative process has not been subjected to rational control."

(*Continued on page 15*)

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Thursday, August 10, at 8:00 P.M.
Theatre-Concert Hall, Tanglewood

Program

SEYMOUR SHIFRIN — The Odes of Shang

I. Na II. father of all our line

Tanglewood Choir

Assisted by CRAIG SHEPPARD, piano; ELIZABETH FREAS, FRANK EPSTEIN, RICHARD FITZ, SAMUEL HARRIS, RICHARD KASHANSKI, and DAVID SEARCY, percussion

Conductor—IVA DEE HIATT

WALLINGFORD RIEGGER — Study in Sonority

PAUL ZUKOFSKY, BARRY FINCLAIR, DONALD DOWNS, ARTHUR CULVER, YOUNG NAM KIM, MASAKO YANAGITA, MARY LOU MARKMAN, CLAUDIA RANTUCCI, MARY GALLAGHER, and NANCY MUEHR, violins

Conductor—GUNTHER SCHULLER

R. MURRAY SCHAFER — Gita

Commissioned by the Fromm Music Foundation *First Performance*

Tanglewood Choir

Assisted by ROB ROY MCGREGOR, PETER CHAPMAN, and DENNIS NAJOOM, trumpets; BRUCE MCCLELLAN and JOHN CAHILL, French horns; JAMES EHRMIN, KIYOSHI ITO, and MILTON STEVENS, JR., trombones; and STEPHEN JOHNS, tuba

Conductor—IVA DEE HIATT

***Gita* will be sung in the original Sanskrit**

INTERMISSION

EMMANUEL GHENT — Hex

Violin—PAUL ZUKOFSKY
Violin—YOUNG NAM KIM
Viola—HEIDRUN BEHNCKE
Bass—NANCY MUSSER
Oboe—WILMA ZONN
Bassoon—ERNEST FORD, JR.
Violin—ARTHUR CULVER
Violin—DONALD DOWNS
Viola—MARK PERLMAN
Flute—ILDEFONSO LAURON
Clarinet—CHRISTOPHER WOLFE
Trumpet—PETER CHAPMAN

Tape—TIBOR PUSZTAI

Conductor—LAWRENCE FOSTER

EDWIN LONDON — A Washington Miscellany

I. Promises II. Time III. Potatoes

JACOB DRUCKMAN — Madrigals

I. Shake off your heavy trance II. The faery beam upon you

Soprano—PHYLLIS BRYN-JULSON

III. Death, be not proud IV. Corinna's going a-maying

TANGLEWOOD CHOIR

IVA DEE HIATT, *Conductor*

M. LEWIS SPRATLAN, *Assistant Conductor*

ROBERT WALLACE, *Accompanist*

BALDWIN PIANO

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YEHUDI WYNER: Concert Duo for Violin and Piano (1956). Matthew Raimondi, Yehudi Wyner. **CRI 161**

SALVATORE MARTIRANO: O, O, O, O, That Shakespeherian Rag (1959). Princeton Chamber Singers and Instrumental Ensemble. Thomas Hilbish, conductor.

GEORGE ROCHBERG: String Quartet No. 2 with Voice (1961). Philadelphia String Quartet, Janice Harsanyi, soprano. **CRI 164**

ROGER SESSIONS: Piano Sonata No. 1 (1930). Robert Helps, piano. **CRI 198**

NED ROREM: Poems of Love and the Rain (1963). Regina Sarfaty, mezzo-soprano; Ned Rorem, piano. **CRI 202**

CHARLES E. IVES: Robert Browning Overture (1911). Polish National Radio Orchestra, William Strickland, conductor. **CRI 196**

Soon to be released:

ROGER SESSIONS: Concerto for Violin and Orchestra (1935). Paul Zukofsky, violin; L'Orchestre Radiodiffusion-Télévision Française, Gunther Schuller, conductor.

CHARLES WUORINEN: Chamber Concerto for Flute and Ten Players (1964). Harvey Sollberger, flute; The Group for Contemporary Music at Columbia University, Charles Wuorinen, conductor.

ROBERT ERICKSON: Chamber Concerto. Hartt Chamber Players, Ralph Shapey, conductor.

GEORGE CRUMB: Night Music I

WALLINGFORD RIEGGER: Fantasy and Fugue, Polish National Radio Orchestra, William Strickland, conductor.

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FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

CONCERT OF ELECTRONIC MUSIC

Saturday, August 12, at 2:30 P.M.
Formal Gardens, Tanglewood

Program

Bülent Arel	Stereo Electronic Music No. 1 (1961)
Ivo Malec	Mavena (1957)
Milton Babbitt	Ensembles for Synthesizer (1964)
Luciano Berio	Homaggio a Joyce (1958)
Mario Davidovsky	Electronic Study No. 3 (1966)
Kenneth Gaburo	Lemon Drops (1965) For Harry (1966)
Vladimir Ussachevsky	Creation: Prologue (1961)

We wish to thank the Columbia-Princeton Electronic Music Center in New York City for lending the Berkshire Music Center the tapes and the playback system for this concert, and Mr. Davidovsky for his help in preparing this program of the Festival.

Mr. Davidovsky has kindly provided us with the following comments regarding this concert and the compositions it includes: "We arranged this program with the intention of including a rather broad representation of music from the now large repertoire of tape music. Messrs. Berio and Malec have used natural sounds as their sound sources, and have subjected them to a series of transformations by electronic devices. The sound sources for the compositions by Messrs. Arel, Davidovsky, and Gaburo were purely electronic. Mr. Babbitt's piece was realized on the RCA Electronic Sound Synthesizer, and Mr. Ussachevsky's piece uses four recorded choruses with an accompaniment composed of purely electronic sounds. This program exemplifies the ability of the tape medium to fulfill very different compositional requirements."

Contemporary Chamber Music

BAZELON	Brass Quintet
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COPLAND	Nonet (3 Violins, 3 Violas, 3 Cellos)
GINASTERA	Piano Quintet
JOLIVET	Alla Rustica (Flute and Harp)
	Madrigal (4 Voices and 4 Instruments)
KEATS	String Quartet No. 1
	String Quartet No. 2
KORN	Prelude and Scherzo (Brass Quintet)
LANZA	Plectros (Piano and Tape)
MAW	String Quartet
MAYER	Essay for Brass and Winds
ROREM	Lovers (Harpsichord, Oboe, Cello and Perc.)
SULYOK	String Quartet
XENAKIS	Amorsima-Morisma (Piano Quartet)
	Eonta (Brass Quartet and Piano)
	ST-4 (String Quartet)

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(*Continued from page 10*)

JACOB DRUCKMAN

(*Born in Philadelphia, Pennsylvania, in 1928*)

Jacob Druckman is the recipient of this year's publication award of the Society for the Publication of American Music for his *Dark Upon the Harp*. Other awards and commissions he has received are a Guggenheim Grant in 1956, a Fulbright Grant in 1954, and Tanglewood's Wechsler Commission in 1955. Mr. Druckman is a member of the faculty of the Juilliard School of Music and currently works at the Electronic Music Center of Columbia and Princeton Universities.

Madrigals, writen in 1958, are part of the composer's early output and are a setting of Elizabethan texts for a cappella chorus.

JOHN C. EATON

(*Born in Bryn Mawr, Pennsylvania, in 1935*)

John C. Eaton began his musical life at an early age, composing his first work at the age of seven and beginning a concert career at nine. He graduated Phi Beta Kappa from Princeton University, where he also took his Master's degree in composition. He has studied with Milton Babbitt, Edward Cone, Earl Kim, and Roger Sessions. He has twice been awarded a Guggenheim Fellowship and was a recipient of the Prix de Rome three times. Mr. Eaton's works have been performed and broadcast in both Europe and the United States.

The *Concert Piece for Syn-Ket and Symphony Orchestra* was commissioned by the Fromm Music Foundation for this Festival. The composer comments about his work: "My *Concert Piece for Syn-Ket and Symphony Orchestra* is to my knowledge the first piece which combines an instrument capable of performing 'live' the materials of electronic music with a symphony orchestra. There is nothing pre-recorded: all the electronic music is being played at the moment; and, my interpretation, or that of another Syn-Ket soloist, might be somewhat different on another occasion. In order to give the orchestra a richer sound — a sound more accommodating to the materials of the electronic music drawn from the Syn-Ket — I have divided it in half, and tuned the second section a quarter of a tone lower. In addition, this allows me to bathe rejuvenescently in the ancient but still pure springs of microtonal melody. Indeed, the hardest general problem in the work was that of teaching the Syn-Ket to sing, and secondarily, attuning the orchestra to respond to its distinct, native voice. Formally, the piece begins with an orchestral tutti at the climax of which the soloist enters. We have first a dramatic, and then a lyric theme. Next is a development section, during which the rhythmic materials of the Syn-Ket come to the fore. A heightening of the music of the first entrance of the Syn-Ket occurs at the apex of this development. From a whirring machine, the Syn-Ket settles into being a simple and unaffected singer. A return of the rhythmic development section's material leads to a corybantic, 'mechanized' frenzy at the end. But, although this description might serve as a map of the broad outlines of the terrain through which we travel, our ears will in fact be guided by three distinct acoustic vibrating units, deriving from the microtonal materials and poised in harmonious relationships defined between themselves. The Syn-Ket was invented by the Roman sound and electronic engineer, Paul Ketoff."

BRIAN FENNELLY

(*Born in Kingston, New York, in 1937*)

Initially engaged in mechanical engineering, Brian Fennelly turned to music full time after three years of military service. He is a graduate of the Yale School of Music, where he was a composition student of Mel Powell. He is currently working on his doctoral dissertation in music theory at Yale, where he is also a teaching associate and a contributor to, and assistant on the staff of, the *Journal of Music Theory*.

Mr. Fennelly has provided the following comments: "The *Wind Quintet*, composed in June, 1967, demands virtuosity of both the ensemble (e.g., in relating different speeds and coordinating rapidly changing speeds) and the individual (e.g., the extended bassoon cadenza where the player must project two different speeds simultaneously). While the pitch structure is consistently controlled, aspects of temporal structure range from the strictly specified through varying degrees of flexibility as to execution and correlation of parts. The musical gestures incorporate more 'direct' configurations associated with past music, injecting moments of reminiscence or tinges of nostalgia,

(*Continued on page 16*)

(*Continued from page 15*)

as well as those which project the complex energies of today. In general, linear, timbral, or dynamic considerations predominate over the projection of harmonic elements, which are essentially static. The *Quintet* is in one large movement, with the various sections either overlapping or separated by measured pauses."

ROSS LEE FINNEY

(*Born in Wells, Minnesota, in 1905*)

Ross Lee Finney received his Bachelor's degree from Carleton College, Northfield, Minnesota. He then studied with Donald Ferguson at the University of Minnesota, and subsequently with Nadia Boulanger, Alban Berg, and Roger Sessions. He was for twenty years on the Faculty of Smith College, and in 1948 he became the Composer-in-Residence of the University of Michigan in Ann Arbor, a position which he holds today.

The *Concerto for Percussion and Orchestra* was commissioned by Carleton College as a part of its centennial celebrations. The work was given its premiere at Carleton with the Minneapolis Symphony Orchestra, Stanislaw Skrowaczewski conducting, on November 17, 1966. Mr. Finney writes about his *Concerto:* "The percussion soloists more or less surround the orchestra making possible a special activity and also giving emphasis to the melodic lines and gestures of the orchestra. The divisional sections and proportions of each movement of the *Concerto* are all established from the basic series. A chosen central note (called a 'horizon' note) permits the formulation of one set of numbers, while interval sizes within the series create yet another. These two numerical sets are combined into ratios which generate the temporal divisions, tempi, and the intervals to be used by the percussion within individual sections. The orchestra is less bound by this procedure, is more melodic and more concerned with spacing, climaxes, and color. Thus the orchestra is differentiated from the percussion soloists as is desirable in a concerto."

GERARDO GANDINI

(*Born in Buenos Aires in 1936*)

Gerardo Gandini is primarily self-taught as a composer, formal composition studies being limited to a brief period with Alberto Ginastera. Mr. Gandini is a teacher of composition at the Latin American Institute for Musical Studies and the Catholic University of Buenos Aires. In 1963 he received the composition prize of the Rome International Congress for Cultural Freedom for a *Concertino for Clarinet and Percussion.* He was in the United States last year on a grant from the Institute of International Education.

. . . hecha sombra y altura means ". . . gives shadow and height." The pitch material of the work is developed in terms of freely expanding and contracting intervallic cells, and is stated in a basically lyrical and sustained manner. The work divides into eleven structural subdivisions, each of which features a particular timbral grouping of the instrumental ensemble. Thus the opening solo piano gives way to an episode featuring the flute, in turn passing on to a section for xylophone and string trio, and so on. The work is subtitled *Musica Nocturna.*

EMMANUEL GHENT

(*Born in Montreal, Canada, in 1925*)

Emmanuel Ghent studied music at the McGill Conservatory and later with Ralph Shapey in New York. His music has been played in many cities in the United States and, more recently, in Europe. He has had two MacDowell Fellowships, and this year was awarded a Guggenheim Fellowship.

Hex, an Elipsis for Trumpet, Instruments, and Tape was commissioned by Robert Anderson, trumpeter, and composed in 1966. Mr. Ghent has provided the following comments on the piece: "The first section of this chamber symphony is fast moving and full of bustling excitement. Then suddenly bursts the crest of huge waves of sound out of which gradually emerge many electronic variants of the original six melodic-harmonic structures, all of which made their first instrumental appearance, simultaneously and at independent tempi, at the very outset of the piece. Precise synchronization of tape and performers is made possible in *Hex* through a system developed by the composer, in which each performer hears independent coordinating signals."

(*Continued on page 18*)

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Sunday, August 13, at 10:00 A.M.

Theatre-Concert Hall, Tanglewood

Program

GEORGE CRUMB — Three Madrigals, Book I

Bass—JEFFREY LEVINE
Vibraphone—RICHARD FITZ
Soprano—PHYLLIS BRYN-JULSON

PETER PHILLIPS — Music for Wind Quintet

First Performance

Flute—OWEN JAMES
Oboe—DOUGLAS BAIRSTOW
Clarinet—CHRISTOPHER WOLFE
Bassoon—KAZUYOSHI ASANO
French Horn—WILLIAM LANE

WILLIAM KRAFT — Double Trio

Guitar—STANLEY SILVERMAN
Tuba—STEPHEN JOHNS
Piano—YUJI TAKAHASHI
Piano—CRAIG SHEPPARD
Percussion—FRANK EPSTEIN
Percussion—RICHARD FITZ
Conductor—LAWRENCE FOSTER

INTERMISSION

STANLEY PERSKY — Composition: From a Graphic Design

First Performance

Violin—YOUNG NAM KIM
Viola—HEIDRUN BEHNCKE
Cello—MARY LANE
Flute—OWEN JAMES
Oboe—WILMA ZONN
Bass Clarinet—PAUL ZONN
Trumpet—DENNIS NAJOOM
Harp—SUZANNE THOMAS
Percussion—RICHARD KASHANSKI
Percussion—ELIZABETH FREAS
Conductor—GUNTHER SCHULLER

URSULA MAMLOK — Movements, for Flute, Double Bass, and Percussion

Bass—JEFFREY LEVINE
Flute—OWEN JAMES
Percussion—RICHARD FITZ

CARLOS ALSINA — Auftrag

Commissioned by the Fromm Music Foundation *First Performance*

Violin—YOUNG NAM KIM
Viola—MAURICE BONNEY
Cello—LAURA KIMBLE
Bass—LAWRENCE WOLFE
Flute—MARION VALASEK
Clarinet—EDMUND JONES
Bassoon—ERNEST FORD
French Horn—BRUCE MCLELLAN
Percussion—FRANK EPSTEIN
Conductor—LAWRENCE FOSTER

BALDWIN PIANO

(*Continued from page 16*)

WILLIAM KRAFT

(*Born in Chicago, Illinois, in 1923*)

William Kraft studied at Columbia University with Otto Luening, Jack Beeson, Vladimer Ussachevsky, Henry Cowell, and Norman Lockwood, and was a member of the Berkshire Music Center in 1948, 1950, and 1951 where he studied with Irving Fine. He is the organizer of the Los Angeles Percussion Ensemble, a group which has premiered and recorded many contemporary works. Currently he is working on a commission for Zubin Mehta, conductor of the Los Angeles Philharmonic, and is about to embark for Europe on a Guggenheim Fellowship.

The composer has provided the following commentary on *Double Trio:* "The idea of two contrasting groups was a second thought, the first having been to measure the work to the resources of Monday Evening Concerts in Los Angeles. After much reflection concerning relative instrumental sound-spectra and my own compositional necessities, the double trio was decided upon and the instrumental forces established: piano, tuba, and heavy percussion for Trio I, and prepared piano, electric guitar, and light percussion for Trio II. With this grouping, each trio establishes its distinct image and still allows for possibilities of fusion and imitation. Sound complexes are manifold. Every string of the prepared piano is a unit in a pitch set (hexachords, etc.), in an area (clusters, pseudo-pizzicato, etc.), or a color set (chime sounds, muted sounds, harmonics, etc.). Ramifications are enormous when mixtures become operative. The electric guitar is an apt, sympathetic, and congenial companion to the prepared piano — together they form a unified ensemble. The effect of the amplifier here is to 'prepare' the guitar. It follows that much percussion had to be constructed or, again, 'prepared.' Hence the muted timpani (movement 3, where harmonics are obtained by placing books at the center of the drum); mounted triangle beaters (movement 1); muted gongs (1); the garbage-can lid, blending with the rattle of the masonite board on the lowest strings of the prepared piano; muted vibraphone (3); glockenspiel glissandos and cluster muffling (4). The sonoric dichotomy is exploited until the last movement where the two trios combine to build to the prepared piano's cadenza — the other instruments having had cadenzas in the fourth movement — and then to end the piece in a grand demonstration of unity."

ALCIDES LANZA

(*Born in Argentina in 1929*)

Alcides Lanza has studied with Julian Bautista, Alberto Ginastera, Olivier Messiaen, Riccardo Malipiero, Bruno Maderna, and with Aaron Copland, Mario Davidovsky, and Marcel Le Roux. In 1965 he received a Guggenheim Foundation Fellowship and came to the United States where he began a continuing association with the Electronic Music Center of Columbia and Princeton Universities. In 1966 he was recipient of a Ford Foundation Grant, and at present is on a Pan American Union Fellowship. A concert pianist primarily devoted to contemporary music, he has given several extensive concert tours for Latin America.

Eidesis II was written for Gunther Schuller in 1967. Mr. Lanza comments on his work: "*Eidesis* is an imaginary word, derived from the Greek word '*eidos*,' that is, 'idea,' and from an oneiric phenomenon named in medicine 'eidetic dreams.'" The work is tonally concerned with the exploration of what Mr. Lanza has called a 'total spectrum of sound.' To this end some of the instruments are to be tuned in quarter tones, and a special notation system of the composer's own creation is used. Mr. Lanza continues, "It would be possible to say that this work is 'aleatoric but under control' and also with closed 'open' sections."

JEFFREY LEVINE

(*Born in Brooklyn, New York, in 1942*)

Jeffrey Levine graduated from Brown University in 1964 with an A.B., and took his Master's degree this year at Yale University. While at Yale he studied composition with Gunther Schuller and Mel Powell. He is currently a member of the Contemporary Chamber Ensemble in residence at Rutgers University, in which he plays the bass viol, and is a lecturer in Music on a Rockefeller Grant at Rutgers.

Mr. Levine has provided the following notes for his *Chamber Setting #2:* "*Chamber Setting #2* is a piece in three movements for ten performers, conductor, and pre-recorded

(*Continued on page 21*)

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Sunday, August 13, at 8:00 P.M.
Theatre-Concert Hall, Tanglewood

Program

MILTON BABBITT — Sextets

Violin—PAUL ZUKOFSKY
Piano—YUJI TAKAHASHI

JEFFREY LEVINE — Chamber Setting #II

Commissioned by the Fromm Music Foundation *First Performance*

Flute—ILDEFONSO LAURON
Clarinet—PAUL ZONN
French Horn—ROBERT ROUCH
Bass Trombone—MILTON STEVENS, JR.
Percussion—FRANK EPSTEIN
Oboe—WILMA ZONN
Bassoon—DUANE MCCLELLAND
Trumpet—ROB ROY MCGREGOR
Bass—MAKOTO MICHII
Percussion—RICHARD FITZ

Conductor—GUNTHER SCHULLER

ALCIDES LANZA — Eidesis II

First Performance

Cello—MARY LANE
Cello—WENDY BRENNAN
Bass—MAKOTO MICHII
French Horn—WILLIAM LANE
Trombone—KIYOSHI ITO
Percussion—FRANK EPSTEIN
Cello—IMKE SEARCY
Bass—NANCY MUSSER
French Horn—BRUCE MCCLELLAN
Trombone—JOHN MCCROSKEY
Tuba—JOHN TURK
Percussion—RICHARD FITZ
Percussion—RICHARD KASHANSKI

Conductor—PAUL ZUKOFSKY

INTERMISSION

GEORGE PERLE — Fifth String Quartet

First Performance

Violin—PAUL ZUKOFSKY
Viola—JOEL LIPTON
Violin—DONALD DOWNS
Cello—KLAUS HEITZ

I. Allegro II. Scherzo III. Finale

SALVATORE MARTIRANO — Octet

Violin—PAUL ZUKOFSKY
Bass—MAKOTO MICHII
Bass Clarinet—PAUL ZONN
Cello—LAURA KIMBLE
Flute—OWEN JAMES
Contra Alto Clarinet—CHRISTOPHER WOLFE
Marimba—RICHARD FITZ

Conductor—GUNTHER SCHULLER

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SENSUS SPEI, a Motet for Mixed Chorus with Wind Accompaniment

ANTON von WEBERN:

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(*Continued from page 18*)

electronic tape. The piece is neither serial in intent nor aleatoric in content. The tape was prepared in the Yale Electronic Music Studio under the guidance of Professor Mel Powell. The first movement, Allegro, is in a traditional A-B-A form. The middle section, a quasi-fugato led by the xylorimba, is contained within sections of a pointillistic polyphonic nature. Movement II, entitled *Song*, is a duet for clarinet and G-flute. The other instruments accompany the melody with various interjections. The tape is used as a backdrop to set off the instruments. Movement III, *Scherzando*, is introduced by material from the preceding movement. The body of the movement uses material from the other movements in an altered form. The piece ends with a coda, which splits the ensemble into six metrically related and coordinated tempo levels."

EDWIN LONDON

(*Born in Philadelphia, Pennsylvania, in 1929*)

Edwin London studied at Oberlin College and holds a Ph.D. from the University of Iowa. Presently he is Assistant Professor in the Music Department at Smith College, conductor of the Smith-Amherst Orchestra, and music director of the Amherst Community Opera Company. In 1964 he taught at the Berkshire Music Center in the MENC Seminar on contemporary music.

Mr. London composed *A Washington Miscellany* in 1963 for the Washington's Brithday exercise at Smith College.

URSULA MAMLOK

(*Born in Berlin, Germany, in 1928*)

Ursula Mamlok received her musical education privately in Berlin, and then in the United States at the Mannes College of Music, and the Manhattan School of Music. She has studied with George Szell, Roger Sessions, Stefan Wolpe, and Ralph Shapey. Her works have been performed in both this country and abroad. She is at present a member of the Faculty of the New York College of Music.

Movements for Flute, Double Bass and Percussion was written in the winter of 1966. Miss Mamlok has provided the following program notes: "The work is in three short movements, the first of which concerns itself with intervallic manipulations (dyads) and ornamental background material of rapidly accelerating and retarding lines. In the second movement these lines assume a structural role. The movement is also involved with a mirror cannon of rhythmic proportions. In the third movement my primary interest was the interaction of musical material of various densities, referring back at the end to the music of the first movement."

SALVATORE MARTIRANO

(*Born in Yonkers, New York, in 1927*)

Salvatore Martirano has degrees from Oberlin College and the Eastman School of Music. His teachers have been Herbert Ellwell, Bernard Rogers, and, at the Cherubini Conservatory of Music in Florence, Italy, Luigi Dallapiccola. In 1952 and 1955 he was the recipient of the Crofts Fellowship to study at the Berkshire Music Center. From 1956 through 1959 he had a fellowship to the American Academy in Rome, and in 1960 a Guggenheim Fellowship and the American Academy of Arts and Sciences Award. In 1965 Brandeis University gave him a Creative Arts Award.

The *Octet*, composed in 1963 on commission from the Koussevitzky Music Foundation, is scored for flute, bass clarinet, contra alto clarinet (in E-flat); violin, cello, bass; celesta and marimba. This provides two timbral trios consisting each of one high register and two low register instruments. The opening of the work exposes the basic "tonal" materials, in sharply contrasting moods: sustained, rhythmically suspended sounds interrupted by fragmented rhythmically agitated passages. In the course of the work, these contrasts are further amplified by the exploitation of dynamic and timbral contrasts. The continuity is also governed by a metric substructure which makes use of expanding or contracting durational patterns, such as 5/4 to 5/8 to 5/16. The various structural levels, i.e., temporal, timbral, characterological, are both autonomous and coordinated, undergoing constant transformation. Thus the overall progression of the work develops out of the continual realignment of these structural components vis-a-vis each other.

(*Continued on page 22*)

(*Continued from page 21*)

GEORGE PERLE

(*Born in Bayonne, New Jersey, in 1915*)

George Perle, Professor of Music at Queen's College since 1961, and a Guggenheim Fellow in composition during the past year is author of *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg and Webern.* He is currently completing a book on the operas of Berg, and is this summer a guest teacher of composition at the Berkshire Music Center.

The *Fifth Quartet* was begun in Davis, California, in 1960 and completed in London, early this year. This is its first performance.

STANLEY PERSKY

(*Born in New York City in 1940*)

Stanley Persky has studied composition with Gunther Schuller, Mel Powell, and Mark Brunswick. He has received Master's degrees from Yale and Princeton Universities and is currently working toward his Ph.D. As a professional clarinetist he has played with Gunther Schuller, The Columbia Group for Contemporary Music, and Luciano Berio. Mr. Persky is on the faculty of the City College of New York.

Composition: From a Graphic Design is an attempt to explore the different types of continuity that a graphic artist uses in an abstract design. A design by Ed Seeman was used to determine the total form of the piece. According to the composer, "the musical repetitions and contrasts are derived from the juxtapositions of graphic lines, curves, dots, etc., as they appeared in the design. All of the pitch materials are derived from the 'third-order combinatorial' hexachord but the work is not serial in the normal sense of the word. Rather, there is an attempt to provide a tonal analogy between the three pairs of combinatorial hexachords (which produce the 12-tone aggregate) and transpositions of those hexachords."

PETER PHILLIPS

(*Born in San Francisco, California, in 1930*)

Peter Phillips is a graduate of the University of California at Berkeley, and of the University of Texas. He is largely self-taught as a composer. For several years he was a member of the Faculty of Sam Houston State College in Huntsville, Texas, and now teaches at Hunter College and at the New School of Music in New York City. In addition to his academic activities he works as an editor for several publishing companies, and is the author of several books on music, the most recent, a study of rhythm which is to be released in the fall. He also conducts a series of radio programs on contemporary music on New York's WBAI. His most recent composition is *Interplays*, which was performed by the Seattle Symphony under Milton Katims.

Mr. Phillips has provided the following program notes on his composition: "My *Music for Wind Quintet* is a composition in two parts of which the first will be heard on this concert. The organization of this part is as follows: slow — fast — slow. The first major (slow) section, following a brief introduction, is devoted to two bodies or areas of material. In the first, a sustained melodic line with fast, running accompaniments may be heard; in the second area, the trilled chords are the principal idea. The dense tone-clusters that follow are used to provide a transition to the fast section that follows. This (fast) section itself divides into two parts and this division should be quite easy to follow. The 'subject' of this fugue-like section as all the other melodic and harmonic material in the work, is derived from the tone-clusters just mentioned. In the second of the two parts of the fast section, different tempos (speeds) may be heard unfolding against each other and toward the end of the section a controlled rhythmic improvisation is employed. The final (slow) section is, in effect, a coda, and is of an essentially melodic nature. In this section, certain ideas which have been heard before are given a final working out."

WALLINGFORD RIEGGER

(*Born in New York City in 1885; died in New York City in 1961*)

Wallingford Riegger's first opus did not appear until he was 35 years of age, and that was a traditional piano trio (Trio in B Minor) written in the style of the Late Romantics. During the years of 1924, 1925, and 1926, while doing extensive research and study of the concepts of Arnold Schoenberg, his musical style underwent an abrupt and pro-

(*Continued on page 25*)

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Monday, August 14, at 8:00 P.M.
Theatre-Concert Hall, Tanglewood

Program

GERARDO GANDINI — . . . hecha sombra y altura

First Performance

Violin—ARTHUR CULVER
Cello—MARY LANE
Clarinet—PAUL ZONN
Viola—MARK PERLMAN
Flute—MARION VALASEK
Percussion—RICHARD FITZ
Piano—KIMBERLY KABALA
Conductor—LUTZ HERBIG

BRIAN FENNELLY — Wind Quintet

Flute—OWEN JAMES
Clarinet—CHRISTOPHER WOLFE
Oboe—DOUGLAS BAIRSTOW
Bassoon—KAZUYOSHI ASANO
French Horn—WILLIAM LANE
Conductor—GUNTHER SCHULLER

ROGER SESSIONS — Duo for Violin and Piano

Violin—PAUL ZUKOFSKY
Piano—YUJI TAKAHASHI

Andante moderato, tranquillo ed espressivo
Allegro impetuoso
Tranquillo, espressivo, come al principio
Allegro vivace e con fuoco

INTERMISSION

STANLEY SILVERMAN — Planh

Violin—YOUNG NAM KIM
Cello—LAURA KIMBLE
Mandolin—WILLIAM HELLERMAN
Clarinet—PAUL ZONN
Viola—HEIDRUN BEHNCKE
Guitar—STANLEY SILVERMAN
Alto Flute—OWEN JAMES
Percussion—ELIZABETH FREAS
Percussion—DAVID SEARCY
Conductor—JAMES PAUL

CHOU WEN-CHUNG — Pien

Flute—MARION VALASEK
English Horn—DOUGLAS BAIRSTOW
Bassoon—KAZUYOSHI ASANO
Trumpet—ROB ROY MCGREGOR
Trombone—KIYOSHI ITO
Percussion—DAVID SEARCY
Percussion—SAMUEL HARRIS
Alto Flute—ILDEFONSO LAURON
Clarinet—DAVID BREEDEN
French Horn—JOHN CAHILL
Trumpet—JAMES SIMPSON
Baritone Trombone—JAMES EHRMIN
Percussion—RICHARD KASHANSKI
Percussion—ELIZABETH FREAS
Piano—YUJI TAKAHASHI
Conductor—STANLEY SILVERMAN

EDGARD VARÈSE — Nocturnal

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Soprano—PHYLLIS BRYN-JULSON
Conductor—GUNTHER SCHULLER

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(*Continued from page 22*)

found change, culminating in the *Rhapsody for Orchestra* (Opus 5) in which his music reached into a virtually atonal melodic style. In addition to composing, he was an accomplished violinist and cellist. He taught cello and theory at Drake University in Des Moines, Iowa, from 1918–1922, and composition at the Institute of Musical Art, New York City, in 1924 and 1925, and Ithaca University in 1926 to 1928. The *Study in Sonority* is generally accepted as the musical turning point of Riegger's musical life. It was first performed by students of the Ithaca Conservatory on August 11, 1927. The study opens with a unison statement of a rising four note figure, which is directly followed by a complex dissonant chord. These two elements form the basic thematic material of the composition and the intervals of the opening section are repeated throughout the piece. The work uses sounds and methods of tone production that depart quite radically from the tradition of Riegger's earlier works, such as the striking of the back of the violin with the bow, quarter-tones, and tuning the G-string a minor third down to E. The work is frequently performed in multiples of two, but tonight's performance will be the solo "chamber" version.

R. MURRAY SCHAFER

(Born in Sarnia, Ontario, in 1933)

R. Murray Schafer is a Canadian composer living in Vancouver, where he teaches in the Communications Centre at Simon Fraser University. He has written compositions for all combinations, one of his latest works being the opera *Loving*, premiered on CBC television last year. At present he is at work on a second opera entitled *Patria*.

Gita was commissioned by the Fromm Music Foundation for this Festival. The composer has supplied the following comments: "*Gita* is a setting from the *Bhagavad Gita* (II–55–64) and is sung in the original Sanskrit. The text describes how one should proceed in attaining serenity of spirit and details the dangers of egoism and passion. Breaking through the mysterious and omnipresent sounds of the choir and tape are occasional harsh intrusions from brass instruments. Their brutal interference with the mystical exercise really constitutes a second piece of music, and certainly a different philosophy."

GUNTHER SCHULLER

(Born in New York City in 1925)

Gunther Schuller is President of the New England Conservatory of Music and Head of Contemporary Music Activities at the Berkshire Music Center. He began his musical career as a French horn player in the Cincinnati Symphony Orchestra at 17, and subsequently played first horn in the Metropolitan Opera Orchestra. Self-taught as a composer, Mr. Schuller has recently composed an opera, *The Visitation*, which received its premiere in Germany with the Hamburg State Opera and this summer was performed in New York with the same company. *Triplum* is his latest orchestral work.

Triplum was commissioned by the Lincoln Center Fund for the New York Philharmonic on the occasion of the Lincoln Center Festival '67. It is dedicated to the New York Philharmonic and its music director Leonard Bernstein. Mr. Schuller has supplied the following notes regarding his composition: "*Triplum* was a term used in Medieval and early Renaissance Music to describe a three-voiced composition. The term is used in the present work to describe the consistent division of the orchestra into its three primary components or 'voices': the woodwinds, the brass, the strings. The instruments of each of these choirs are combined collectively into various types of structures, each choir then being used individually to delineate certain structural levels or layers. These structures may vary in type — polyphonic, homophonic, or heterophonic, to name but the simplest examples — and may occur simultaneously in three separate register levels or may follow each other in succession, or various combinations thereof. Most of these structures are relatively complex, often involving all members of, for example, the woodwind group (there are twelve), or all eleven brass instruments, and so on. The overall form of the work is a tripartite, played without pause."

ROGER SESSIONS

(Born in Brooklyn, New York, in 1896)

Roger Sessions was educated at Harvard and Yale Universities, and studied with Horatio Parker and Ernest Bloch. He has taught here and abroad, principally at Princeton University.

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(*Continued from page 25*)

The *Duo for Violin and Piano* was written in 1942, and premiered at Princeton University in the winter of 1943. It was commissioned by Mrs. Frederick Jacobi, and dedicated to her and her husband. The work opens with a slow movement which is briefly recapitulated between the second and the last movements. The four movements of the work are played without pause.

SEYMOUR SHIFRIN

(*Born in Brooklyn, New York, in 1926*)

Seymour Shifrin studied privately with William Schuman, and at Columbia University where he studied with Otto Luening and earned a Master's degree in 1949. He has been the recipient of two Guggenheim Fellowships, and a Fulbright Fellowship to France, where he worked with Darius Milhaud. He is Professor of Music at Brandeis University.

The Odes of Shang were commissioned by the Berkeley Chamber Singers, and first performed by them in 1963. They are in two parts, the first of which is a ceremonial call to worship, celebrating youth and fecundity, and the second involves conciliation with age and the offering of sacrifice. The text, translated by Ezra Pound and used with his permission, stems from the oldest part of the collection called *The Confucian Odes*. The composer has written about the composition: "The *Odes* employ an elaborate body of percussion instruments — drums and pitched cowbells from India, pitched wood blocks and cymbals of assorted sizes from the Orient, wood and glass chimes from Japan, in addition to the claves, castanets, maracas, and glockenspiel of Western origin. These instruments are used for reasons inherent in the text and central to the musical conception, and not for ethnic nor for stylishly geometric reasons."

STANLEY SILVERMAN

(*Born in New York City in 1938*)

Stanley Silverman holds B.A. degrees from Boston and Columbia Universities and a Master's degree from Mills College. His teachers were Leon Kirchner, Darius Milhaud, and Roberto Gerhard. Mr. Silverman has received both a Rockefeller and a Guggenheim Foundation Grant. A concert guitarist as well as composer, he is presently Music Director of the Repertory Theatre of Lincoln Center, where he wrote the music for the recent productions of *Yerma* and *Galileo*. His most recent composition is the music for the Stratford Shakespearean Festival production of *Richard III*. Mr. Silverman is on the Faculty of the Berkshire Music Center.

Planh was composed in 1964–65 while on a Rockefeller Grant at the State University of New York at Buffalo. Of this composition, Mr. Silverman writes: "*Planh* is the third piece I based on Provençal-trouvare poetry. A Planh is a lamentation or epitaph for the loss of a loved one or head of state. In this piece it takes the form of a chamber concerto for guitar and a mixed consort of strings, winds, and plucked and percussion instruments, not unlike an Elizabethan consort in which the lute plays the lead. The guitar plays interludes which are notated like free cadenzas. The ensemble plays doubles of the guitar material in a strict notation."

HARVEY SOLLBERGER

(*Born in Cedar Rapids, Iowa, in 1938*)

Harvey Sollberger teaches at Columbia University and is Co-director of the Group for Contemporary Music.

Charles Wuorinen, for whom *Impromptus* was written, says this about the work: "*Impromptus* constitutes a selection of short pieces that will ultimately complete a collection designed to provide material from which the performer may select for given performances."

EDGARD VARÈSE

(*Born in Paris in 1883; died in New York City in 1965*)

Edgard Varèse came to the United States from France in 1915. Early in his career he became interested in freeing music from its conventional concepts and from the mechanical limitations of existing instruments, which led to his endeavors in electronic music. In conceiving music as sound "organized" yet "set free," Varèse played a fundamental role in bringing about the new music of today. As a conductor and as the founder of the International Composers' Guild and the Pan-American Association of Composers, he was responsible for introducing many significant twentieth-century works to this country and to Europe in the twenties and thirties.

(*Continued on page 29*)

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

THE GROUP FOR CONTEMPORARY MUSIC
AT COLUMBIA UNIVERSITY
DIRECTORS: HARVEY SOLLBERGER, CHARLES WUORINEN
Assistant to the Directors: Richard Monaco
Manager: Josef Marx

Tuesday, August 15, at 8:00 P.M.
Theatre-Concert Hall, Tanglewood

Program

MARIO DAVIDOVSKY — Junctures (1966)
Flute—HARVEY SOLLBERGER — Clarinet—JACK KREISELMAN
Violin—JEANNE BENJAMIN

HARVEY SOLLBERGER — Impromptus (1967)
Piano—CHARLES WUORINEN

MILTON BABBITT — Composition for Four Instruments (1948)
Flute—HARVEY SOLLBERGER — Clarinet—JACK KREISELMAN
Violin—JEANNE BENJAMIN — Cello—JOEL KROSNICK

INTERMISSION

CHARLES WUORINEN — Janissary Music (1966)
Part I
Part II
Percussion—RAYMOND DESROCHES

STEFAN WOLPE — Quartet for Oboe, Cello, Percussion and Piano (1954)
I. Early Morning Music
II. Quiet
III. Intense and Spirited
IV. Taut, to Onself

Oboe—JOSEF MARX — Piano—CHARLES WUORINEN
Cello—JOEL KROSNICK — Percussion—RAYMOND DESROCHES
Conductor—HARVEY SOLLBERGER

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—Structures. Orch (P6934) 6.00
Finney - The Martyr's Elegy. Mixed Chorus, Orch. Vocal Score (P66094) 1.25
—Symphony No. 3. Orch (P6667) 5.00
Harrison, Lou - Simfony in Free Style. 17 Fls, Trb, Drum, Bells, 5 Hps, Pf, Celesta (Vibraphone), 8 Viols (P6426) 2.00
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—Suite for Orchestra, Op. 87 (P6008) 3.00
Trimble - Concerto. Fl, Ob, Cl, Bsn, Str (P6641) 3.50
—Four Fragments from The Canterbury Tales (P66068p) 3.00
—Symphony. Orch (P66067) 3.00

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(*Continued from page 26*)

Nocturnal for soprano, men's voices, and small orchestra was composed in 1961, and is Varèse's last work. The text is based on words and phrases taken from *House of Incest* by Anais Nin. This score, never completed, seems to represent the opening of a larger work. It was commissioned by the Koussevitzky Music Foundation and, though incomplete, was given its first performance at a Composers' Showcase concert in New York on May 1, 1961, with Robert Craft conducting. Chou Wen-chung, the literary executor of Varèse's music and letters, and Mrs. Varèse have graciously consented to its presentation at this Festival. For this special performance Gunther Schuller has edited the score and fashioned a temporary ending. This is the first performance of Mr. Schuller's completed version.

CHOU WEN-CHUNG

(Born in Chefoo, China, in 1923)

Chou Wen-chung came to this country in 1946 and studied with Nicolas Slonimsky at the New England Conservatory, with Otto Luening at Columbia University, and with Edgard Varèse. He now teaches composition at Columbia, and is presently engaged in writing a book on Varèse.

The composer has supplied the following comments on his composition: "*Pien* means transformation and change. In music, it refers specifically to the interpolation of a minor third with a semitone below the upper tone. In this work, six *pien*-modes, each constantly mutating within itself, are used. These modes are based upon three disjunct segments of the octave that are either *unbroken* (a minor third) or *broken* (a major and a minor second). These segments are reciprocally mutable according to whether the movement is ascending or descending; the order of the two second also depends on the direction of movement. In other words, each segment in the ascending order is reflected in mutation in the descending order — the intervals being mutually complementary, the pitches being mutually exclusive. The progression of these modes takes the form of six interacting textures, each of which has not only six variable modes in pitch organization but also six each in the organizations of duration, intensity, and articulation. The piano and the winds are treated as two independent entities in a purely linear relationship. The percussion interacts with both in verticle relationship, serving as amplification of the piano, using complementary modes in opposite registral movement, and as reflection of the winds, employing all opposite modes. In philosophy, *pien* is synonymous with the term, *I*, of *I Ching* (Book of Changes), which refers to, on one level, simplicity from which complexity is evolved; on another level, phenomena out of complexity; on still another level, conglomeration and dispersion of phenomena; and finally, invariability. The meaning of *I* is the underlying principle of this work."

STEFAN WOLPE

(Born in Berlin in 1902)

Stefan Wolpe studied with Paul Juon and Franz Schrecker at the State Academy of Music in Berlin. After spending several years in Israel, he came to the United States in 1938. He now resides in New York, where he is an influential teacher and mentor.

Charles Wuorinen has supplied the following remarks: "The *Quartet* was composed in 1954 for Josef Marx. Its four movements contain the characteristic oppositions of divergent material, and employment of discontinuous rhythmic mannerisms (in all dimensions), which have long been associated with Wolpe's compositional approach. Particularly obvious to the casual auditor will be the establishment of unordered pitch-class content-groups whose unfolding and intersection generate much of the compositional continuity."

CHARLES WUORINEN

(Born in New York City in 1938)

Charles Wuorinen presently teaches at Columbia University, and is Co-director of the Group for Contemporary Music. This year he received a grant from the National Institute of Arts and Letters.

Mr. Wuorinen has supplied the following comments about his work: "*Janissary Music* was written in 1966 for Raymond Des Roches, who premiered it in New York this season. The work is mainly concerned with the integration into the extended twelve-tone system of nonpitched percussion. Thus means are found to employ the same ordering and discriminative characteristics normally associated with pitch, in the generation of music produced by the nonpitched instruments in the battery. The two parts are separated more by differing attitudes toward the basic compositional material than by contrasts of tempo."

Berkshire Music Center
FELLOWSHIP PROGRAM • 1967

VIOLIN

Sara Bergman (Israel)
Bogdan Chruszcz (Venezuela) — *1966 Berkshire Music Center Orchestra Fellow*
Lucille Corwin (Brooklyn, New York) — *Fromm Music Foundation Fellow*
Arthur Culver (East Rochester, New York) — *Fromm Music Foundation Fellow*
Mary Culver (East Rochester, New York)
Donald Downs (Weston, Massachusetts)
Emily Faxon (Brookline, Massachusetts) — *N.F.M.C., Ada Holding Miller Fellow*
Barry Finclair (Queens, New York)
Mary Gallagher (Dublin, Ireland) — *Margaret Grant Memorial Fellow*
Priscilla Hodges (East Weymouth, Massachusetts) — *Carlotta M. Dreyfus Fellow*
Young Nam Kim (Korea) — *1966 Berkshire Music Center Orchestra Fellow*
Marylou Markman (Portland, Oregon) — *Jascha Heifetz Fellow*
Michael Markman (Hamden, Connecticut)
Nancy Muehr (Duluth, Minnesota)
Claudia Rantucci (Buffalo, New York) — *1966 Berkshire Music Center Orchestra Fellow*
Marjorie Rupp (North Wales, Pennsylvania)
Brigitta Silberstein (Germany)
Dorothy Strahl (New York, New York) — *Fromm Music Foundation Fellow*
Eva Svensson (Sweden) — *Koussevitzky Music Foundation Fellow*
Paul Windt (Philadelphia, Pennsylvania)
Stephanie Woolf (Medford, Massachusetts)
Naoko Yamane (Tokyo, Japan)
Masako Yanagita (Japan) — *1966 Berkshire Music Center Orchestra Fellow*
Paul Zukofsky (New York, New York) — *Fromm Music Foundation Fellow*

VIOLA

Heidrun Behncke (Germany)
Maurice Bonney (Albuquerque, New Mexico) — *Koussevitzky Memorial Fellow*
Leonard Gibbs (Houston, Texas) — *Fromm Music Foundation Fellow*
Sylvia King (Clearwater, Florida) — *Fromm Music Foundation Fellow*
Lewis Kull (Houston, Texas)
Joel Lipschutz (Detroit, Michigan)
Joseph Migdal (New York, New York)
Mark Perlman (Manhattan, New York)
Herschel Wise (Philadelphia, Pennsylvania)

CELLO

Wendy Brennan (Hollywood, California) — *Fromm Music Foundation Fellow*
Donald Green (New Haven, Connecticut) — *1966 Berkshire Music Center Orchestra Fellow*
Klaus Heitz (Paris, France) — *Beranek Fellow*
Laura Kimble (San Carlos, California)
Mary Lane (Clinton, New York) — *Arthur M. Abell Fellow*
Robert Marcus (Philadelphia, Pennsylvania)
Jerome Patterson (Easton, Connecticut) — *WCRB (Boston) Fellow*
Imke Searcy (Lubeck, Germany) — *Stanley Chapple Fellow*
Loran Stephenson (Philadelphia, Pennsylvania) — *Fromm Music Foundation Fellow*

BASS

Louis Kosma (Warminster, Pennsylvania)
Jeffrey Levine (New York, New York) — *Lenox School of Jazz Fund Fellow*
Makoto Michii (Japan) — *Koussevitzky Music Foundation Fellow*
Nancy Musser (Toronto, Canada) — *Fromm Music Foundation Fellow*
Lawrence Wolfe (Hingham, Massachusetts) — *1966 Berkshire Music Center Orchestra Fellow*

FLUTES

Eiko Ito (Tokyo, Japan) — *Fromm Music Foundation Fellow*
Owen James (San Francisco, California) — *Roy Lamson Fellow*
Ildefonso Lauron (Philippines) — *Koussevitzky Music Foundation Fellow*
Marion Valasek (Minneapolis, Minnesota) — *American Broadcasting Company Fellow*

OBOE

Douglas Bairstow (Winnipeg, Canada) — *1966 Berkshire Music Center Orchestra Fellow*
Robert Fisher (North Bellmore, New York)
Sara Watkins (Maywood, Illinois)
Wilma Zonn (Buffalo, New York) — *Fromm Music Foundation Fellow*

CLARINET

David Breeden (Denton, Texas) — *1966 Berkshire Music Center Orchestra Fellow*
Edmund Jones (Raleigh, North Carolina)
Arne Running (Moorhead, Minnesota) — *Fromm Music Foundation Fellow*
Christopher Wolfe (Baltimore, Maryland) — *C. D. Jackson Master Award*
Paul Zonn (Buffalo, New York) — *Fromm Music Foundation Fellow*

BASSOON

Kazuyoshi Asano (Osaka, Japan)
Ernest Ford, Jr. (Kingsville, Texas) — *Fromm Music Foundation Fellow*
Alan Grzyb (Shelton, Connecticut) — *Fromm Music Foundation Fellow*
Duane McClelland (Vestal, New York)

FRENCH HORN

Ruthanne Bennett (Portland, Oregon) — *Portland Junior Symphony Fellow*
John Cahill (Royal Oak, Michigan) — *Fromm Music Foundation Fellow*
Richard Cohen (East Williston, New York)
Edwin Goble, Jr. (Sheffield, Massachusetts)
William Lane (Winter Park, Florida) — *American Broadcasting Company Fellow*
Bruce McLellan (Ithaca, New York) — *Fromm Music Foundation Fellow*
Robert Routch (Allentown, Pennsylvania)

TRUMPET

Peter Chapman (Canada) — *Erich Leinsdorf Fellow*
Rob Roy McGregor (Midland, Michigan) — *1966 Berkshire Music Center Orchestra Fellow*
Dennis Najoom (Pittsfield, Massachusetts) — *Fromm Music Foundation Fellow*
James Simpson (Amherst, Massachusetts) — *1966 Berkshire Music Center Orchestra Fellow*

TROMBONE

James Ehrmin (Toledo, Ohio) — *Fromm Music Foundation Fellow*
Kiyoshi Ito (Tokyo, Japan) — *Koussevitzky Music Foundation Fellow*
John McCroskey (Rapid City, South Dakota)
Milton Stevens, Jr. (Great Barrington, Massachusetts)—*Fromm Music Foundation Fellow*

TUBA

Stephen Johns (Manchester, Connecticut) — *1966 Berkshire Music Center Orchestra Fellow*
John Turk (Wilmington, Delaware) — *Fromm Music Foundation Fellow*

PERCUSSION

Frank Epstein (Los Angeles, California) — *Stanley Chapple Fellow*
Richard Fitz (New York, New York) — *Fromm Music Foundation Fellow*
Elizabeth Freas (Louisville, Kentucky)
Samuel Harris (Miami, Florida) — *Fromm Music Foundation Fellow*
Richard Kashanski (Waterford, Connecticut) — *Fromm Music Foundation Fellow*
David Searcy (Oakland, California) — *Fromm Music Foundation Fellow*

HARP

Jean Altshuler (Iowa City, Iowa) — *Fromm Music Foundation Fellow*
Suzanne Thomas (Emmons, Pennsylvania) — *Selly A. Eisemann Memorial Fellow*

ORGAN AND HARPSICHORD

James Nicolson (Belmont, Massachusetts) — *Edgar Stern Memorial Fellow*
Joseph O'Connor (Washington, D. C.)
Angus Whyte (Cambridge, Massachusetts) — *William Schwann Fellow*

PIANO AND ACCOMPANYING

Kimberely Kabala (Huntington Woods, Michigan) — *Lucien Wulsin Memorial Fellow*
Craig Sheppard (Jenkintown, Pennsylvania) — *Lucien Wulsin Memorial Fellow*
Diana Duffin (Morrisville, Pennsylvania)
Yuji Takahashi (Japan) — *Lucien Wulsin Memorial Fellow*
Robert Wallace (Fredonia, New York) — *Lucien Wulsin Memorial Fellow*
Arthur Wenk (Mountain Lakes, New Jersey)
Susan Woodard (Garden City, New York) — *Delta Omicron Fellow*

VOICE

Phyllis Bryn-Julson (Moorhead, Minnesota) — *Fromm Music Foundation Fellow*
Dorothy Crum (Edgewood, Rhode Island)
Lesli Friedrich (Glen Ridge, New Jersey)
Doris Hollenbach (Uniondale, New York)
Melinda Kessler (Springfield, Massachusetts) — *Fromm Music Foundation Fellow*
Jo Ann Lanier (Youngstown, Ohio) — *Edgar Stern Memorial Fellow*
Elizabeth Newman (Rockville Centre, New York)
Neva Pilgrim (Chicago, Illinois) — *Fromm Music Foundation Fellow*
Donna Precht (Brooklyn, New York)
Molly Stark (New York, New York) — *Geraldine Farrar Memorial Fellow*
Delia Surratt (Los Angeles, California)
Sylvia Chauls (Great Falls, Montana)
Burma Davis (Warner Robins, Georgia)
Pamela Gore (Wooster, Ohio)
Anne Graff (Cheektowaga, New York)
Donna Klimoski (Hadley, Massachusetts) — *Young Artist Award*
Linden Maxwell (Mt. Rainier, Maryland)
Lois Nordling (Westwood, New Jersey) — *Fromm Music Foundation Fellow*
Jane Struss (Brookline, Massachusetts) — *Fromm Music Foundation Fellow*
William Brown (Baltimore, Maryland) — *High Fidelity Magazine Fellow*
Lawrence Hoenig (Mt. Vernon, New York) — *Fromm Music Foundation Fellow*
Roy Perdue (Baltimore, Maryland)
Peter Pesco (Rochester, New York)
G. Adolfo Robleto (Nicaragua)
Arthur Sjogren (Peekskill, New York) — *Fromm Music Foundation Fellow*
John Thomas (Buffalo, New York)
James Wagner (Los Angeles, California) — *N.F.M.C., Ada Holding Miller Fellow*
Emmett Windham (Warner Robins, Georgia)
Henry Wing, Jr. (New London, New Hampshire)
Paul Althouse (Frederick, Maryland) — *Fromm Music Foundation Fellow*
Jonathan Arterton (Washington, D. C.)
Francis Hester (Dorchester, Massachusetts)
Donald Miller (Syracuse, New York)
Avon Stuart (Washington, D. C.)
Kenneth Thompson (Mount Vernon, New York)
Charles Van Tassel (Chicago, Illinois)
Daniel Walsh (Bloomington, Indiana) — *Fromm Music Foundation Fellow*

COMPOSERS

William Benjamin (Montreal, Canada)
Justin Connolly (Great Britain) — *ASCAP Fellow*
George Edwards (Wellesley, Massachusetts)
Humphrey Evans (Washington, D. C.)
Anthony Gilbert (London, England) — *Margaret Lee Crofts Fellow*
William Hellerman (New York, New York)
Otto Laske (West Germany)
Robert Morris (Yonkers, New York) — *Margaret Lee Crofts Fellow*
Harold Oliver (Princeton, New Jersey)
Gitta Steiner (Douglaston, New York)

CONDUCTORS

Lawrence Foster (Los Angeles, California) — *Koussevitzky Memorial Fellow in Conducting*
Lutz Herbig (Germany) — *Samuel Antek Memorial Fellow*
James Paul (Boston, Massachusetts) — *Leonard Bernstein Fellow; Gertrude Robinson Smith Fellow*

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William Hibbard
Arthur Honegger
Michael Horvit
Hugo Kauder
Karl Korte
Ernst Levy
Fredric Lieberman
Matthew Lundquist
Donald Martino
Kirke Mechem
Robert Middleton
Robert Moevs
Douglas Moore
Henry Morgan
Daniel Pinkham
Walter Piston
Solveig Preus
Relly Raffman
Ned Rorem
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Stanley Silverman
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TIME,
September 9, 1966



This is it . . . the new model "SD-10" Baldwin Concert Grand. We didn't tell the critics how good our new piano really is. We didn't have to. They heard it . . . and wrote:

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Robert Commanday,
San Francisco Chronicle
August 9, 1966

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Harris Goldsmith,
High Fidelity/Musical America
January 1966

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Michael Steinberg,
The Boston Sunday Globe
May 8, 1966

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Alan Rich,
New York Herald-Tribune
October 28, 1965

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TANGLEWOOD, LENOX, MASSACHUSETTS

Tanglewood-on-Parade

and

GALA CONCERT

for the benefit of the

BERKSHIRE MUSIC CENTER

ERICH LEINSDORF, Director

THURSDAY, AUGUST 17, 1967

BALDWIN PIANO

RCA VICTOR RECORDS

2:15 FANFARE — COLONNADE OF THE THEATRE-CONCERT HALL

WAGNER — Three Fanfares

Horns
William Lane
Robert Routch
John Cahill
Ruthanne Bennett

Trumpets
Peter Chapman
James Simpson
Dennis Najoom
Phillip Collins

Trombones
Kiyoshi Ito
Milton Stevens
John McCroskey
James Ehrmin

Tubas
Stephen Johns
John Turk

Timpani
Samuel Harris
Elizabeth Freas

William Gibson, *conductor*

2:30 YOUTH CONCERT — THEATRE-CONCERT HALL

BOSTON UNIVERSITY TANGLEWOOD YOUNG ARTISTS ORCHESTRA

Walter Eisenberg, *conductor*
Stanley Silverman, *host*

BERLIOZ — Overture, "The Roman Carnival", Op. 9

SIBELIUS — Symphony No. 2 in D major, Op. 43
Finale: Allegro moderato

PROKOFIEV — Peter and the Wolf, Op. 67
Theodore Kazanoff, *narrator*

BRAHMS — "Academic Festival" Overture, Op. 80

Violins
Harron Appleman
Brent Busselberg
Jean Harris
Michael Nowak
Charles Pickler
Daniel Starr
Jenny Essers
Edith Haladjoff
Melvin Margolis
Richard Patterson
Ellen Wagner
Virginia Gotham

Violas
David Appleman
Linda Schiff
Frank Grimes
Naomi Ormond

Cellos
Mary Elder
Ann Landon
Barney Lehrer
Roger Low
Timothy Scott
Margaret Gonyea

Basses
Dennis James
Lawrence Wolfe

Flutes
Peggy Friedland
Seth Rosenthal
Sara Newman

Oboes
Merrill Greenberg
Theodore Baskin

Clarinets
Susan Baerkording
Steven Barta
Phillip Bashor

Bassoons
Rita Hildebrandt
Peggy Howard
Thomas Lloyd

Trumpets
Robert Souza
Janis Coffman
John Moskwa

Horns
James Emrich
Gregory Hustis
Peter Leonard
Mark Spetalnik
Ellen Warlow
Richard Decker

Trombones
Philip Balandyk
Thomas Kolpakas

Tubas
David Flood
Douglas Lovett

Percussion
Alan Bush
John Soroka

Piano
Alyce LeBlanc

5:00 TANGLEWOOD COMPOSERS' FORUM

THEATRE-CONCERT HALL

Prepared under the direction of GUNTHER SCHULLER

JUSTIN CONNOLLY — Triad

Jeffrey Levine, *bass*
Richard Fitz, *percussion*
Justin Connolly, *piano*

GEORGE EDWARDS — Bits

Paul Zukofsky, *violin*
Maurice Bonney, *viola*
Laura Kimble, *cello*
Lawrence Wolfe, *bass*
Richard Fitz, *percussion*
Eiko Ito, *flute*
Douglas Bairstow, *oboe*
Edmund Jones, *clarinet*
Duane McClelland, *bassoon*
Frank Epstein, *percussion*
Yuji Takahashi, *piano*
Gunther Schuller, *conductor*

ANTHONY GILBERT — Sonata No. 2

Yuji Takahashi, *piano*
William Benjamin, *piano*

ROBERT JONES — Five Songs

Melinda Kessler, *soprano*
Henry Mollicone, *piano*

HAROLD OLIVER — Woodwind Quintet

Owen James, *flute*
Douglas Bairstow, *oboe*
Christopher Wolfe, *clarinet*
Kazuyoshi Asano, *bassoon*
William Lane, *horn*
Gunther Schuller, *conductor*

6:00 CHORAL CONCERT

MAIN HOUSE PORCH

(in the event of rain this event will be held in the Theatre-Concert Hall)

BACH — Motet No. VI, "Lobet den Herrn"

BYRD — Justorum Animae

BRITTEN — Hymn to St. Cecilia

Phyllis Bryn-Julson, *soprano*
Donna Klimonski, *alto*
Melinda Kessler, *soprano*
Henry Wing, *tenor*
Charles Van Tassel, *bass*

BRAHMS — Four Folk Songs

In stiller Nacht
Abschiedslied
Der tote Knabe
Die Wollust in den Maien

BEETHOVEN — Prisoners' Chorus from *Fidelio*

EDWIN LONDON — A Washington Miscellaney

Promises
Time
Potatoes

JACOB DRUCKMAN — Four Madrigals

Shake off your Heavy Trance
The Faery Beam upon You
Phyllis Bryn-Julson, *soprano*
Death, be not Proud
Corinna's Going A-Maying

THE TANGLEWOOD CHOIR
Lewis Spratlan, *conductor*

Erich Leinsdorf will award the prizes for the 1967 session at the close of this concert on the porch of the main house.

7:20 FANFARE — IN FRONT OF THE SHED

STANLEY SILVERMAN — Fanfare for Richard III

Horns	Trumpets	Trombones	Tuba
John Cahill	Peter Chapman	Kiyoshi Ito	Stephen Johns
Edwin Goble	James Simpson	John McCroskey	Percussion
Robert Routch	Dennis Najoom	James Ehrmin	Samuel Harris
Bruce McLellan	Phillip Collins		Elizabeth Freas



conducte

7:30-GALA C

BOSTON SYMPH

ERICH LEINS

MOZART: Overture from "Die Ent

DVORAK: Symphony No. 9, "From

I. Adagio; Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco



INTER

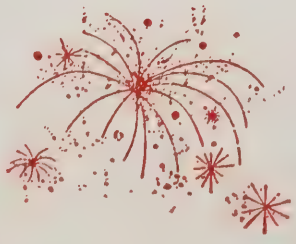
BOSTON SYMPHO
BERKSHIRE MUSIC

SAINT-SAENS: Introduction and Ro

ITZHAK PERLMAN, *violin*

TCHAIKOVSKY: 1812 Overture

WINN



During the performance of the 18 re, of **fireworks** for the benefit of the t aud cert there will be a longer display o s o the audience at Tanglewood.

Guns and Cannon

Committee for Tanglewood-On-Parade

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Mrs. Bruce Crane
Mrs. George Edman
Mme. Anna de Leuchtenberg
Mrs. Paul K. Fodder
Mrs. J. D. Hatch
Mrs. C. D. Jackson
Mrs. Lawrence K. Miller
Mrs. Stephen V. C. Morris
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Mrs. John L. Senior
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composer



NCERT-SHED

Y ORCHESTRA

RF, Conductor

Entführung aus dem Serail"

New World," Op. 95



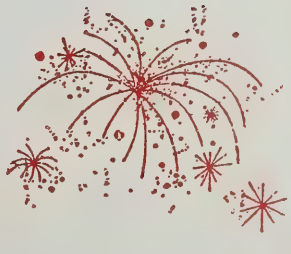
SSION

ORCHESTRA AND
NTER ORCHESTRA

Capriccioso

CANNON AND SALUTE GUNS

verture, there will be a short display
he ion audience. At the close of the con-
ay works over the lake for the benefit of



Courtesy of Eastover

4:20 OUTDOOR MUSIC FOR BRASS AND WOODWINDS
PORCH OF MAIN HOUSE

GOUNOD — Petite Symphonie

I. Adagio — allegretto
II. Andante cantabile
III. Scherzo
IV. Finale: Allegretto

Eiko Ito, *flute*
Ildefonso Lauron, *flute*
Sara Watkins, *oboe*
Robert Fisher, *oboe*
Ruthanne Bennett, *horn*
Robert Routch, *horn*
Arne Running, *clarinet*
Duane McLelland, *bassoon*
Alan Grzyb, *bassoon*
Edmund Jones, *clarinet*

HINDEMITH — Septet (1948)

Lebhaft — Intermezzo — Sehr langsam — Variationen — Massig schnell — Intermezzo sehr langsam — Fuge — Alter Berner Marsch.

Marion Valasek, *flute*
Wilma Zonn, *oboe*
David Breeden, *clarinet*
Paul Zonn, *bass clarinet*
Ernest Ford, Jr., *bassoon*
Bruce McLellan, *horn*
Rob Roy McGregor, *trumpet*

BEETHOVEN — Octet, Op. 103

I. Allegro
II. Andante
III. Menuetto
IV. Finale: Presto

Sara Watkins, *oboe*
Wilma Zonn, *oboe*
Paul Zonn, *clarinet*
Edmund Jones, *clarinet*
Alan Grzyb, *bassoon*
Duane McClelland, *bassoon*
Robert Routch, *horn*
Richard Cohen, *horn*

5:00 CHAMBER MUSIC FOR STRINGS — CHAMBER MUSIC HALL

TCHAIKOVSKY — Trio for Violin, Cello and Piano, Op. 50

I. Pezzo elegiaco: Moderato assai
II. Tema con Variazioni: Andante con moto — Allegro risoluto e con fuoco

Masako Yanagita, *violin*
Donald Green, *cello*
Craig Sheppard, *piano*

ENESCO — Octet in C Major, Op. 7

Marylou Markman, *violin*
Barry Finclair, *violin*
Michael Markman, *violin*
Priscilla Hodges, *violin*
Maurice Bonney, *viola*
Joel Lipton, *viola*
Wendy Brennan, *cello*
Laura Kimble, *cello*

3:00 SONG RECITAL — CHAMBER MUSIC HALL

PUCCINI — "O mio babbino caro" from *Gianni Schicchi*
"Senza Mamma" from *Suor Angelica*

Sung Sook Lee, *soprano* **Robert Wallace, *accompanist***

BRITTEN — There's None to Soothe
Waly, Waly

David Robinson, *baritone* **Susan Woodard, *accompanist***

SCHUBERT — "Lachen und Weinen"

BRAHMS — "Vergebliches Standchen"

Jennifer Kosh, *soprano* **Kimberly Kabala, *accompanist***

BERG — "Die Nachtigall'
"Im Zimmer", from *Sieben fruhe Lieder*

Dorothy Foose, *soprano* **Arthur Wenk, *accompanist***

DONIZETTI — "Bella siccome un angelo", from *Don Pasquale*

SULLIVAN — "The Judges' Song," from *Trial by Jury*

Richard Shapp, *baritone*

CHARPENTIER — "Depuis le jour" from *Louise*

PUCCINI — "Tu, tu, piccolo iddio!" from *Madame Butterfly*

Li-Ping Hsieh, *soprano* **Robert Wallace, *accompanist***

4:00 EXPLANATION OF NBC TELEVISION'S PRODUCTION FACILITIES FOR LIVE BROADCAST OF THE GALA CONCERT. — SHED

Edwin Newman, *narrator*
George Heinemann, *producer*

4:15 FANFARE — PORCH OF MAIN HOUSE

BOZZA — Ouverture pour une Ceremonie

Horns
Bruce McLellan
Richard Cohen
Edwin Goble
Ruthanne Bennett

Trumpets
Peter Chapman
James Simpson
Dennis Najoom
Phillip Collins

Trombones
John McCroskey
Kiyoshi Ito
Milton Stevens, Jr.
James Ehrmin

Tuba
John Turk

Tympani
Frank Epstein

Percussion
Elizabeth Freas
David Searcy
Samuel Harris

Roger Voisin, *conductor*

ORCHESTRA OF THE BERKSHIRE MUSIC CENTER

Violins
Sara Bergman
Bogdan Chruszcz
Lucille Corwin
Arthur Culver
Mary Culver
Donald Downs
Emily Faxon
Barry Finclair
Mary Gallagher
Priscilla Hodges
Young Nam Kim
Marylou Markman
Michael Markman
Nancy Muehr
Claudia Rantucci
Marjorie Rupp
Brigitta Silberstein
Dorothy Strahl
Eva Svensson
Paul Windt
Stephanie Woolf
Naoko Yamane
Masako Yanagita
Paul Zukofsky

Violas
Heidrun Behncke
Maurice Bonney
Herschel Wise
Sylvia King
Lewis Kull
Joel Lipschutz
Joseph Migdal
Mark Perlman
Herschel Wise

Cellos
Wendy Brennan
Donald Green
Klaus Heitz
Laura Kimble
Mary Lane
Robert Marcus
Jerome Patterson
Imke Searcy
Loran Stephenson

Basses
Louis Kosma
Jeffrey Levine
Makoto Michii
Nancy Musser
Lawrence Wolfe

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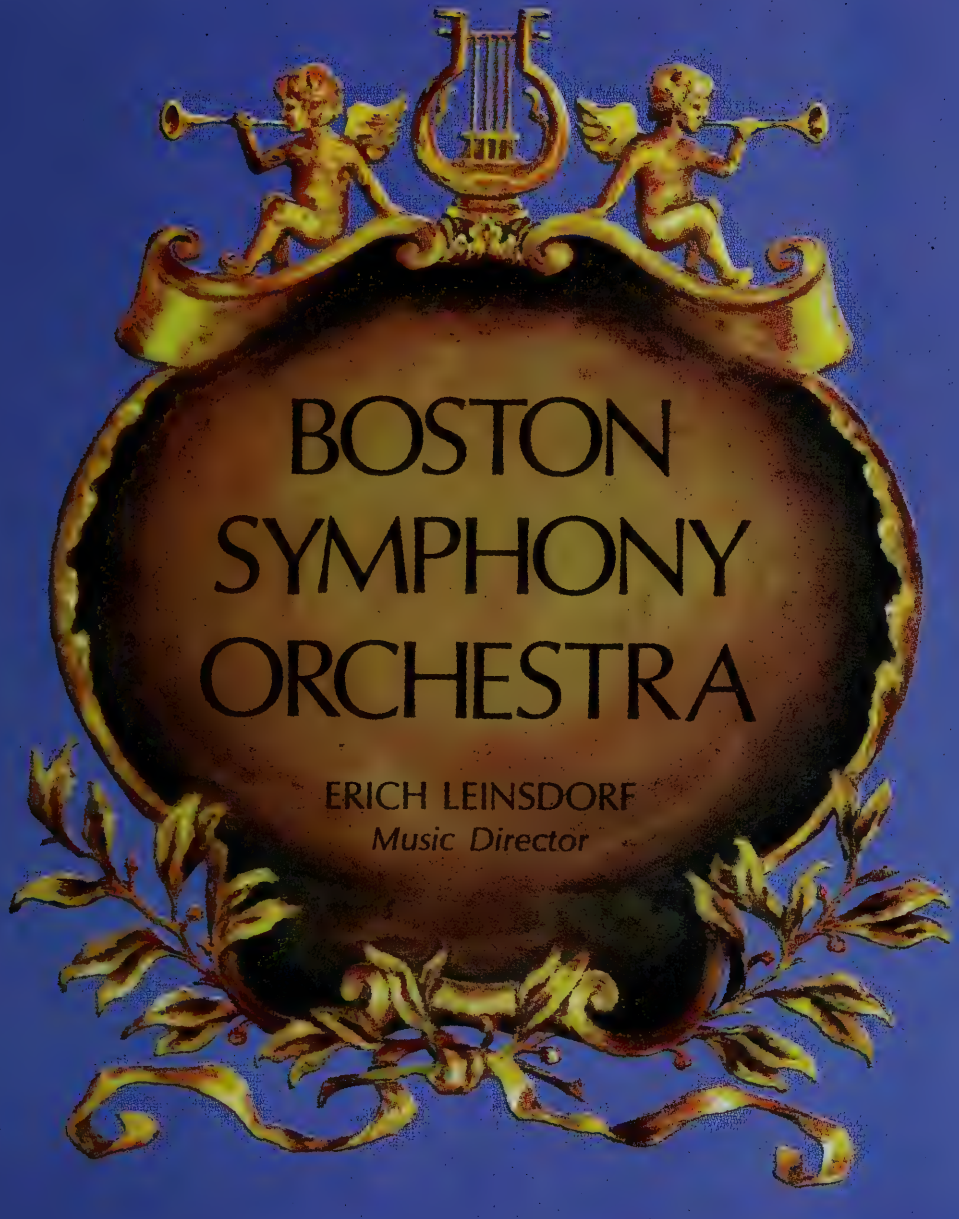
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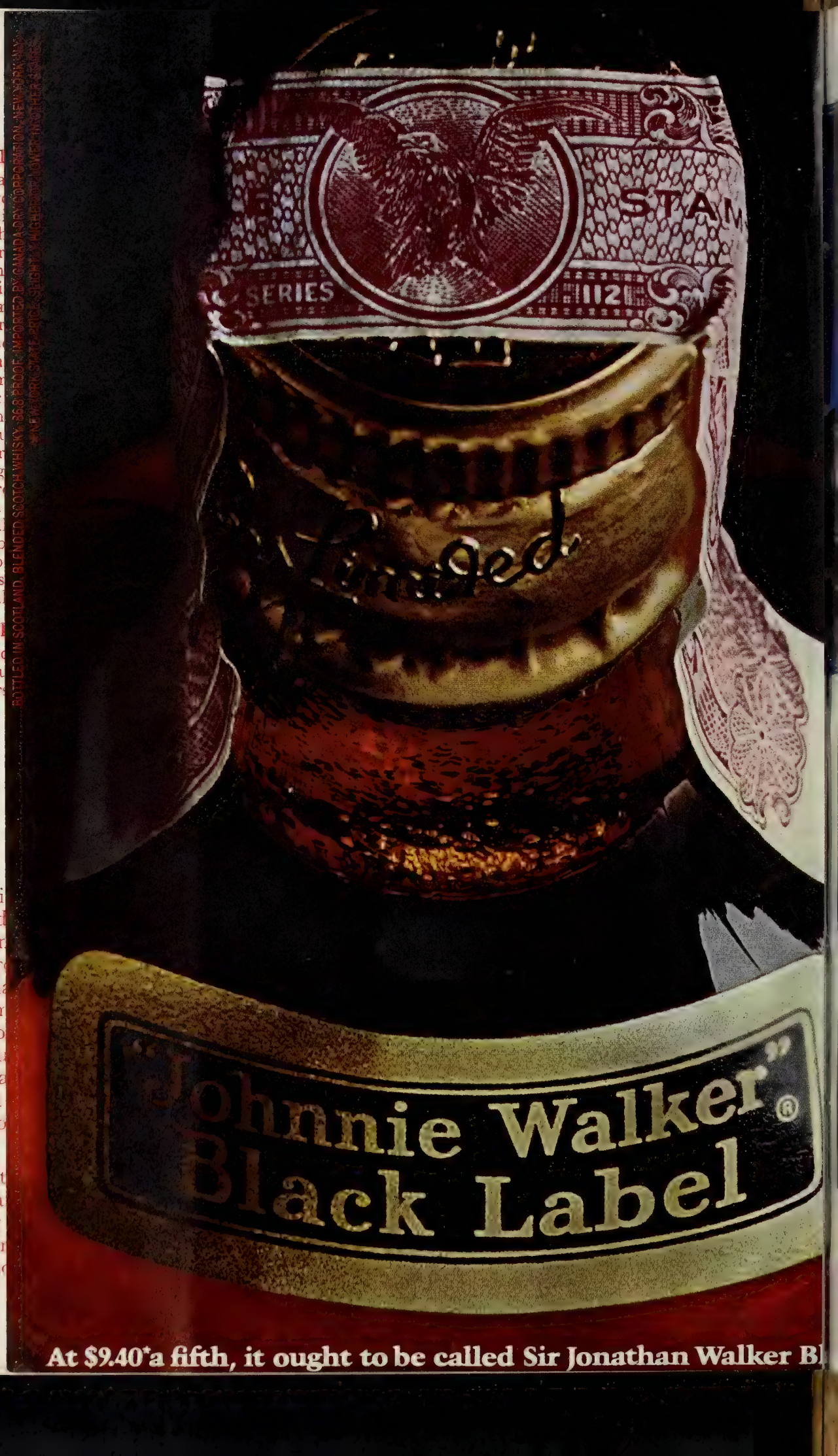
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Herman Silberman
Stanley Benson
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Alfred Schneider
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Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
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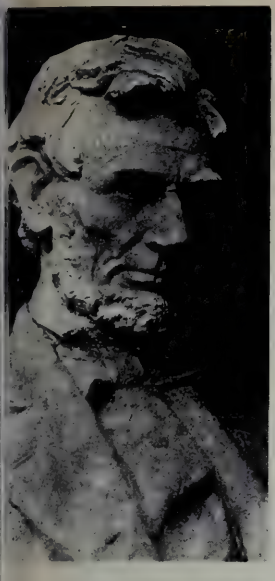
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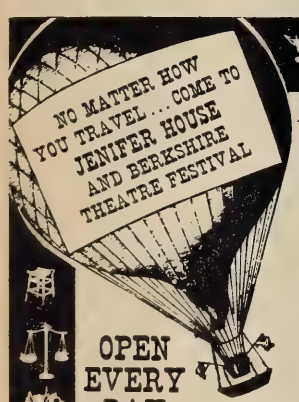
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BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA

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WEEKEND PRELUDE

Friday July 5 at 7 pm

LILIAN KALLIR *piano*
JAMES OLIVER BUSWELL IV *violin*

MOZART

Sonata for piano and violin in E flat K. 302

Allegro
Rondo: andante grazioso

Sonata for piano and violin in B flat K. 454

Largo — allegro
Andante
Allegretto

Lilian Kallir plays the Steinway piano

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Only at a Festival does one have the rare opportunity of hearing four concerts of music devoted to one composer in as many days. The immediate comparison between works written at different stages of a composer's life is fascinating. Mozart's total output was of course huge, but there is a chance this weekend to hear many of his compositions, violin sonatas for example, that are seldom played in concert.

He composed his earliest set at the age of seven: described as 'Sonatas for the piano, which can be played with violin accompaniment', they are exactly that. In the set of six, which he composed early in 1778 and dedicated to Maria Theresa, wife of Karl Theodor, Elector of the Palatinate, the violin assumes a greater importance in the duo. Even so, in the Rondo of the E flat sonata K. 302, the second of this set, the piano is very much the dominant partner.

In the second sonata on this evening's program, Mozart achieved a true dialogue between the instruments. The sonata in B flat is a favorite with violinists. It was written for Regina Strinasacchi, a famous Italian violinist and guitarist, who was visiting Vienna in 1784. Apparently Mozart delivered her part to her only twenty-four hours before the first performance on April 24, and they did not rehearse together. The Emperor Joseph II was at the performance; he asked Mozart to show him the score from which he had played the piano part. Mozart produced a manuscript blank except for bar lines. It is a good illustration of two of Mozart's typical characteristics: his habit of leaving the writing down of his music until the last possible moment, and his extraordinary memory.

BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Friday July 5 at 9 pm

ERICH LEINSDORF *conductor*

MOZART

Overture to 'Le nozze di Figaro' K. 492

Concerto no. 1 in B flat for violin K. 207

Allegro moderato
Adagio
Presto

JAMES OLIVER BUSWELL IV

intermission

Serenade no. 9 in D major K. 320 'Posthorn'

Adagio maestoso — allegro con spirito
Menuetto: allegretto
Concertante: andante grazioso
Rondeau: allegro ma non troppo
Andantino
Menuetto
Finale: presto

ARMANDO GHITALLA *posthorn*

The program notes for tonight's concert begin on page 17

BALDWIN PIANO
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BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Saturday July 6 at 8 pm

ERICH LEINSDORF *conductor*

BEVERLY SILLS *soprano*

The order of the program will be

MOZART

Symphony no. 28 in C major K. 200

- Allegro spiritoso
- Andante
- Menuetto: allegretto
- Presto

'Ruhe sanft, mein holdes Leben' from Zaide K. 344†

'Exsultate, jubilate' motet for soprano K. 165

intermission

Eine kleine Nachtmusik K. 525*

- Allegro
- Romanze: andante
- Menuetto: allegretto
- Rondo: allegro

'Ah se in ciel, benigne stelle' K. 538†

Martern aller Arten' from Die Entfuhrung aus dem Serail K. 384†

The program notes for tonight's concert begin on page 20

†*first performances by the Boston Symphony Orchestra*

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BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Saturday July 6 at 8 pm

ERICH LEINSDORF *conductor*

BEVERLY SILLS *soprano*

MOZART

Symphony no. 28 in C major K. 200

Allegro spiritoso
Andante
Menuetto: allegretto
Presto

'Exsultate, jubilate' motet for soprano K. 165

'Ah se in ciel, benigne stelle' K. 538

intermission

Eine kleine Nachtmusik K. 525*

Allegro
Romanze: andante
Menuetto: allegretto
Rondo: allegro

'Ruhe sanft, mein holdes Leben' from Zaide K. 344

'Martern aller Arten' from Die Entführung aus dem Serail K. 384

The program notes for tonight's concert begin on page 20

BALDWIN PIANO
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BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Sunday July 7 at 2.30 pm

ERICH LEINSDORF *conductor*

MOZART

Symphony no. 36 in C major K. 425 'The Linz'

Adagio — allegro spiritoso
Poco adagio
Menuetto
Presto

Concerto for piano and orchestra no. 17 in G major K. 453

Allegro
Andante
Allegretto

CLAUDE FRANK

intermission

Symphony no. 38 in D major K. 504 'The Prague'

Adagio — allegro
Andante
Finale: presto

Claude Frank plays the Steinway piano

The program notes for this afternoon's concert begin on page 36

BALDWIN PIANO
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Program notes for Friday July 5

WOLFGANG AMADEUS MOZART 1756-1791
Overture to Le Nozze di Figaro K. 492

Lorenzo da Ponte, priest, playright, roué, first professor of Italian at Columbia University, and librettist of Mozart's three great Italian operas, settled in Vienna probably in 1782. He must have often met Mozart during the following three years, and in his memoirs he tells how the composer suggested an adaptation for the opera house of *Le Mariage de Figaro,* the play by Beaumarchais, which had been banned by the Emperor Joseph II a short time before. 'The proposition was to my taste,' he wrote, 'and the success proved immediate and universal.' 'Immorality' was the Emperor's pretext for his ban, but it was immorality of a kind completely different from that which today keeps some plays off the stage. *Le Mariage de Figaro* was basically a satirical and witty attack on the social structure which maintained the artificial division between the aristocracy and their subjects. This was, after all, only three years before the French Revolution, and Europe's rulers were becoming increasingly apprehensive about their own future.

But da Ponte was able to talk to Joseph II and to reassure him that in constructing the opera 'I have cut out whole scenes, shortened others, and have been careful at every point to omit anything that could shock convention and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's patronage. As for the music, in my judgment it seems a masterpiece.' The Emperor was persuaded, and according to Michael Kelly, the English tenor who sang the parts of Don Basilio and Don Curzio, the first performance of *Le Nozze di Figaro,* after weeks of temperamental intrigue among the cast, was a triumph. Of course the Viennese public was aware that the original Beaumarchais play had been banned both in their own city and in Paris, and the theatre was probably as full of the curious as the musical. Despite the initial enthusiasm, Vienna's interest quickly waned, and there were only nine performances of *Figaro* in 1786; the opera was not revived there until August 1789.

Prague however found *Figaro* entirely captivating when Mozart took it there in January 1787 (a month after the composition of the 'Prague' Symphony, which was first performed on January 19 during the composer's visit).

The plot of *Le Nozze di Figaro* is a tangled web of amorous intrigue; so complicated that the operagoer today has difficulty in unraveling the various threads without some preparation beforehand. The story is a sequel to *Le Barbier de Séville,* an earlier play by Beaumarchais, on which Paisiello and later Rossini based their opera scores. *Figaro* is probably more often performed today than any other of Mozart's operas, and for its tight structure, charming frivolity and enchanting music, it is unequaled.

Andrew Raeburn

Concerto no. 1 in B flat for violin K. 207

As a performer Mozart won his greatest fame as a harpsichordist and pianist; yet there is no doubt about his exceptional ability as a violinist. From the correspondence between father and son, it is clear that Leopold was forever encouraging the young Wolfgang to push himself forward as a violin virtuoso. There is equal evidence of Wolfgang's disinclination, although he never forgot the duty he owed his father. He learned to play the violin incredibly early by imitation rather than instruction, and by the age of seven could already cope with the second violin part in home performances of string trios.

During his tours as a child prodigy he often played the violin in public, but soon put the instrument aside. While he did not lose his ability, it was rare for him to perform in later years; and then, when he played in quartet, he preferred to take the viola part. Leopold was somewhat sad to see his ambition for his son frustrated. 'I feel a little melancholy,' he wrote in 1777, 'whenever I go home, for as I get near the house, I always imagine that I shall hear your violin going.' And two weeks later: 'You have no idea yourself how well you play the violin; if you only do yourself justice and play with fire, heart and spirit, you may become the first violinist in Europe.'

Two years earlier, between April and December of 1775, Mozart composed a set of five concertos for the violin. He was in his twentieth year. We do not know whether he intended them for his own use, but he was at that time concertmaster at the court of the unpleasant Hieronymus, Archbishop of Salzburg, Count von Colloredo, and would have been expected to play solo in concerto performances. At the same time, it also seems clear that Mozart often provided music for Gaetano Brunetti, an uncouth man, who was violin virtuoso of the Archbishop's orchestra. Mozart and Brunetti were not fond of each other, but the composer always treated the Italian with great propriety. When Brunetti objected to the superb adagio of the fifth concerto, one of the most touching of all the slow movements, Mozart provided an alternate movement; similarly he wrote — so it is believed — a substitute finale for the concerto which we shall hear this evening: it may be that the original presto was too rapid for Brunetti's fingers.

It is clear at once in this, Mozart's first solo violin concerto, that he thought of it in terms of 'entertainment music' — a short serenade. Its course is simple and open; it relies on melodic charm, and in doing so keeps the soloist always to the fore. The orchestra is for the most part limited to light chordal accompaniment. After the warmth of the adagio, the presto is a runaway exhibition for the soloist.

Adapted from the notes of John N. Burk

Serenade no. 9 in D major K. 320 'Posthorn'

A pervasive cloud of background music hangs over American life — in restaurants, supermarkets, planes, elevators, even offices; as if that were not enough, a great number of people automatically switch on the radio or phonograph the moment they arrive home. Why do we happily turn half an ear to recorded music, whatever its quality, while we are so much more attentive and absorbed when musicians are actually giving live performances?

It has not been long this way. Chatting through an opera, a habit regrettably still with us in some of the most expensive houses, was commonplace until quite recently, and the rich at least have always liked musical accompaniment to their eating, drinking and lovemaking. Sir Francis Drake hired the town musicians of the city of Norwich for his voyage round the world, a custom perpetuated in the orchestras and bands of today's ocean liners; Don Giovanni was regaled at supper by his little band of wind instruments, and the ladies in *Così fan tutte* were serenaded by a small group of musicians in the garden.

Mozart certainly had no snobbish inhibitions about writing background music. He composed numerous cassations, divertimentos and serenades for ballrooms, dining rooms, gardens and so on, and to judge from the music's quality, he enjoyed doing so. Most of his entertainment music he wrote during the years he lived in Salzburg; he finished the 'Posthorn Serenade' in August 1779. It was an unhappy period in his life, the time soon after his mother's death and his rejection by Aloysia Weber. He was bored with Salzburg and its mediocre musicians, frustrated by the intolerable Archbishop Hieronymus, and relations between his father and himself were becoming increasingly strained.

The 'Posthorn' is one of Mozart's more elaborate serenades. Obviously written for some special occasion, though what it was we do not know, it is scored for flutes, oboes, bassoons, horns, trumpets, timpani and strings, with posthorn. The posthorn is a valveless brass instrument, made either in oblong coils or straight, which can produce notes of the harmonic series only. Mailcoach guards used it to announce their approach to the next stop on their way — hence its name.

The serenade is in seven movements: the first is arranged like the opening movement of a symphony, a short adagio introducing the brilliant allegro. After a minuet the two 'concertante' movements follow, in which flutes, oboes and bassoons take the lead while strings and horns accompany. In the melancholy andantino the strings take over the melodic burden. The posthorn is used prominently in the second trio of the minuet which follows, and the serenade ends with a lively presto.

Andrew Raeburn

Program notes for Saturday July 6

by Andrew Raeburn

WOLFGANG AMADEUS MOZART 1756-1791
Symphony no. 28 in C major K. 200

Writing in 1772, Charles Burney, the English musician and historian, described Vienna as 'so rich in composers and musicians that it could justly be called the capital of German music'. In the summer of the next year Leopold Mozart and his son traveled from Salzburg to the capital, and stayed for about two months. It is possible that they were after an appointment at the imperial court; if so, they were unsuccessful. The real value of their visit was the exposure of the seventeen year old Wolfgang to Vienna's musical life. Until this point the dominating influence in his music had been the Italian school; now the German influence became much stronger. Probably he heard in Vienna music by the Haydn brothers, Joseph and Michael, and by composers who have now fallen into obscurity like Hoffmann, Vanhal and Gassmann.

Father and son returned home to Salzburg at the end of September. The history of the following fourteen months is sketchy, since one of the most productive sources for the events of Mozart's life is the enormous series of letters between members of the Mozart family and their friends, and when they were together at home, as they were for the later part of this year and during 1774, the correspondence of course stopped. But we know that Wolfgang was busily composing. He finished a string quintet that he had begun earlier (K. 174), wrote the choruses to *König Thamos,* four symphonies (of which this is one), his first piano concerto (K. 175), a set of minuets, a sonata for piano four hands, the bassoon concerto, a serenade, the concertone for two solo violins, and several church pieces. He also began work on *La finta giardiniera,* the opera which he completed in Munich, and which was first performed there with enormous success during the Carnival season in January 1775. The C major symphony was the last of the four which Mozart wrote during the year in Salzburg; he finished it in November 1774. Scored for strings, two oboes, two horns and two trumpets, it is set in the usual four movements. It is almost incredible that this charming, spirited and happy symphony is the work of a young man of eighteen.



'Exsultate, jubilate' motet for soprano K. 165

Mozart must have been one of the most traveled children of his century. Leopold was ruthless in his exploitation of the child prodigy, and by the time of their first Italian tour — begun in December 1767 — they had already journeyed from their home in Salzburg to Brussels, Paris, London and to many of the cities in countries known today as Austria, Germany, Holland and Switzerland. There were Italian musicians in all the musical capitals of Europe, Italian was spoken at the court in Salzburg, and when the Mozarts arrived in Italy, Wolfgang could already speak the language with some fluency. After a year of traveling around the country, they ended up in Milan, where the opera *Mitradate Re di Ponto* was first performed.

The Mozarts returned to Milan in November 1772, and the first performance of *Lucio Silla* took place exactly two years after that of *Mitradate,* on December 26 1772. It was one of those disastrous operatic 'happenings': a letter from Leopold tells how the archduke arrived three hours late, and without him the opera could not start; a replacement singer, brought in at the last moment, overplayed his part so grossly that the audience burst into laughter at the moment of greatest tragedy. The prima donna meanwhile was out of sorts, and became even more upset when she noticed the ostentatious applause of the archduchess for the primo uomo's first appearance on stage. This 'leading man' was Venanzio Rauzzini, a castrato of whom Michael Kelly, the English tenor, wrote in his memoirs, 'He was a great musician, had a fine voice, was very young, and so proverbially handsome that he always performed the part of the prima donna.'

It was for Rauzzini that Mozart wrote *Exsultate, jubilate,* and the castrato sang the first performance on January 17 1773 at the church of the Theatines in Milan. The motet is in three movements, with a recitative before the second, and is scored for strings, oboes, horns and organ.

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Exsultate, jubilate, o vos animae beatae, dulcia cantica canendo, cantui vestro respondendo, psallant aethera cum me.

Fulget amica dies, jam fugere et nubila et procellae; exortus est justis inexspectata quies; undique obscura regnabat nox. Surgite tandem laeti, qui timuistis adhuc, et jucundi aurorae fortunatae; frondes dextera plena et lilia date.

Tu virginum corona, tu nobis pacem dona, tu consolare affectus unde suspirat cor.

Alleluja.

Exult and rejoice, you blessed souls; and let the heavens resound with sweet chants, answering with me your song.

The beautiful day shines radiant; clouds and storms are gone. For the righteous there is a sudden calm. Till now murky night was everywhere king. So rise up happy now, you who were afraid, and be happy in the blessed dawn. With open hand bring gifts of garlands and lilies.

Thou crown of virgins, give us peace, and calm the passions which trouble our hearts.

Alleluia.

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'Ah se in ciel, benigne stelle' K. 538

Mozart and his mother traveled in the fall of 1777 to Mannheim, a city which had become a center for the arts under the Elector Palatinate, Karl Theodor. The theater flourished, while Mozart reported in a letter to his father of the orchestra's size and quality, both of which he found impressive. He met there Fridolin Weber, the copyist and prompter at the opera, and his four daughters, with whom he was to be associated all his life. The eldest, Josepha, was a coloratura singer of considerable technique but of less striking emotional appeal; for her Mozart wrote the part of the Queen of the night in *The Magic Flute,* which she sang at the opera's first performance.

Weber's second daughter was Aloysia, with whom Mozart fell violently in love on his visit to Mannheim. She refused his offer of marriage when he returned from Paris the next year, and eventually married an actor at the Burgtheater in Vienna called Joseph Lange. The third daughter, Constanze, became Mozart's wife in August 1782, when the Weber family and he met up again in Vienna. Sophie, the youngest, married a singer and composer by the name of Haibel, and after her husband's death went to live with Constanze at Salzburg. She was present at Mozart's deathbed in Vienna.

Although Aloysia had jilted him, Mozart remained closely in touch with her throughout his life. Several pieces he wrote specifically for her: the first was the recitative and aria 'Alcandro, lo confesso', which he composed as he left Mannheim for Paris early in 1778; 'Ah se in ciel' is the eighth and last of the concert arias which he wrote for Aloysia. She incidentally also sang in the first Viennese performances of *Don Giovanni* (Donna Anna) and of *La clemenza di Tito* (Sesto), and in the first performances of Mozart's rescored version of Handel's *Messiah.*

'Ah se in ciel', composed in March 1788, is scored for strings, oboes, bassoons and horns. The text is from Metastasio's *L'eroe cinese.*

Ah se in ciel, benigne stelle,
la pietà non è smarrita,
o togliete mi la vita,
o lasciatemi il mio ben.

Voi, che ardete ognor si belle
del mio ben nel dolce aspetto,
proteggete il puro affetto
che inspirate a questo sen.

While you are in the sky, kindly stars, mercy is not lost. Take away my life or leave me my beloved.

You who shine always so beautifully on my beloved's sweet countenance, guard over the pure affection which you breathe into my breast.

Eine kleine Nachtmusik K. 525

For the last ten years of his life, Mozart's home was Vienna, the city where strangely his success was limited. When he died only a handful of friends went to his funeral, conducted like a beggar's in the open air, and his body was buried in a pauper's grave. It seems a typical reflection of Viennese musical taste — vapid, superficial and capricious. Prague was the city which took *Figaro* to its heart, and it was the manager of the Prague opera, Pasquale Bondini, who commissioned *Don Giovanni*. Vienna's first enthusiasm for *Figaro* quickly waned, and it may be that the public was at least as interested in the notoriety of the subject — the original play by Beaumarchais had been banned in both Paris and Vienna — as in Mozart's score.

After his extraordinary triumph in Prague with *Figaro,* Mozart returned home to face an unhappy six months. He lost three of the people closest to him: first his 'dearest and most beloved friend', the young Count August von Hatzfeld, an exact contemporary; at the end of May his father Leopold died in Salzburg; he was saddened yet again four months later by the unexpected death of his doctor and friend Sigmund Barisani. Mozart was himself ill for a time, and it is not surprising that he composed comparatively little during the spring and summer. In any case he must have been preoccupied with *Don Giovanni*. From those months in Vienna date a sonata for piano four hands (K. 521), *A musical joke,* the superb string quintets in C major (K. 515) and G minor (K. 516), and another and quite different quintet for strings, *Eine Kleine Nachtmusik*. It had been some years since Mozart had written this kind of entertainment music, and no one is sure for whom it was composed or when it was first played. From his catalogue, where he included the plural word 'bassi' in the instrumentation, we assume that he intended the piece to be played by a string orchestra. There was originally a minuet and trio between the first movement and the Romanze, but the music has been lost. We do know however that Mozart finished this charming serenade in August 1787, that its style is simple, light, sparkling, gay, and that it holds its place as one of the most popular pieces in musical literature.

continued on page 33



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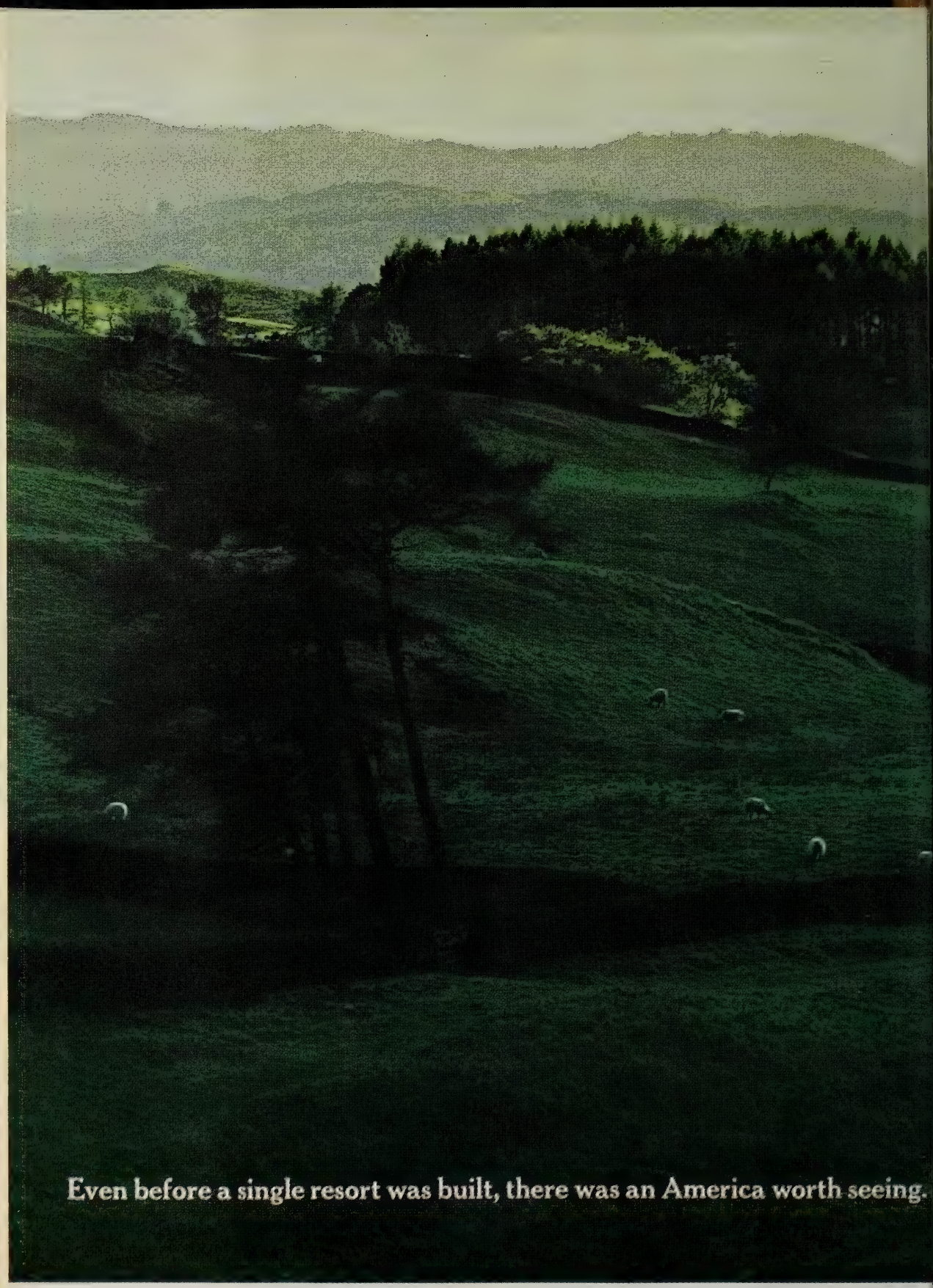
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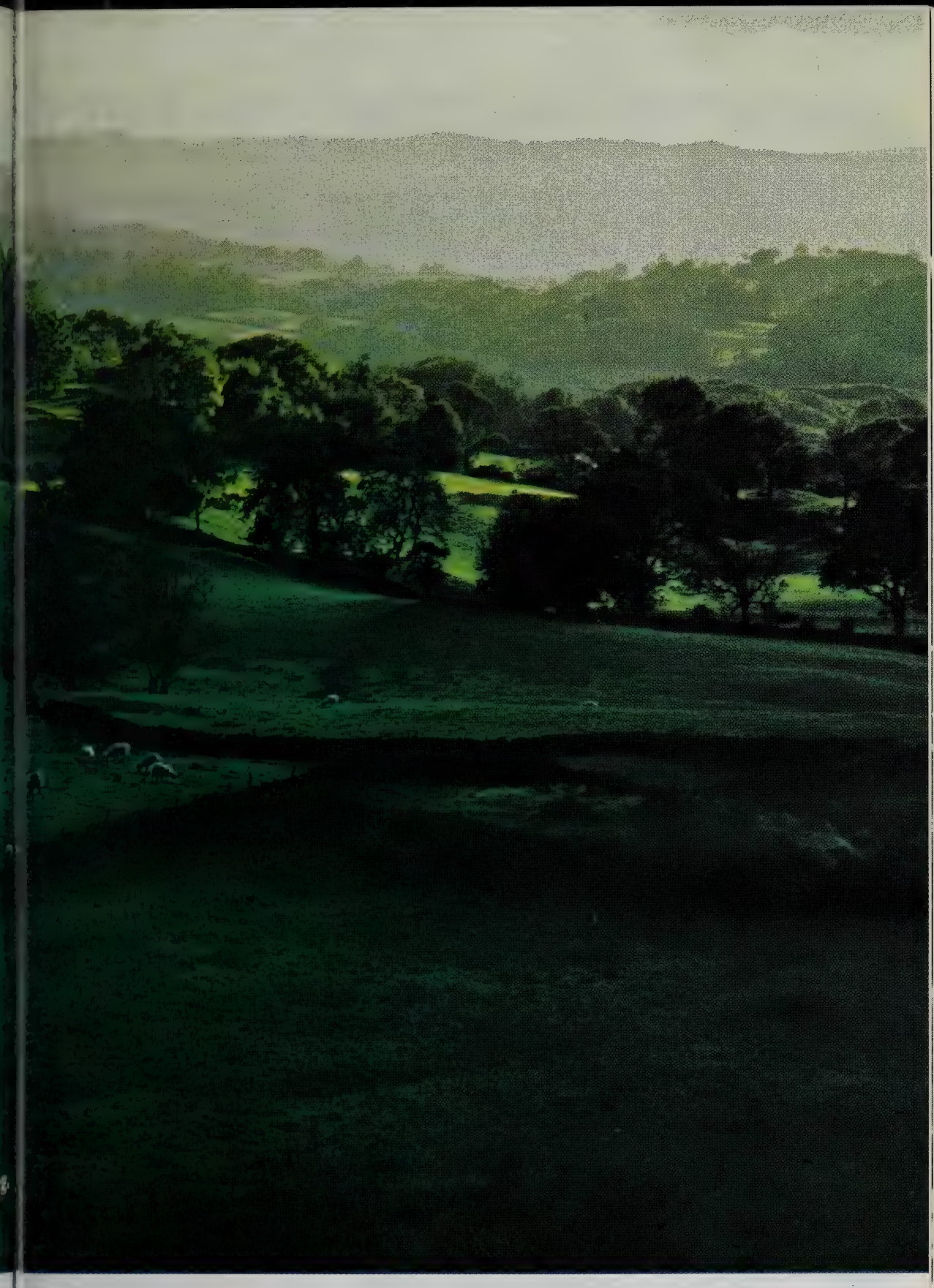
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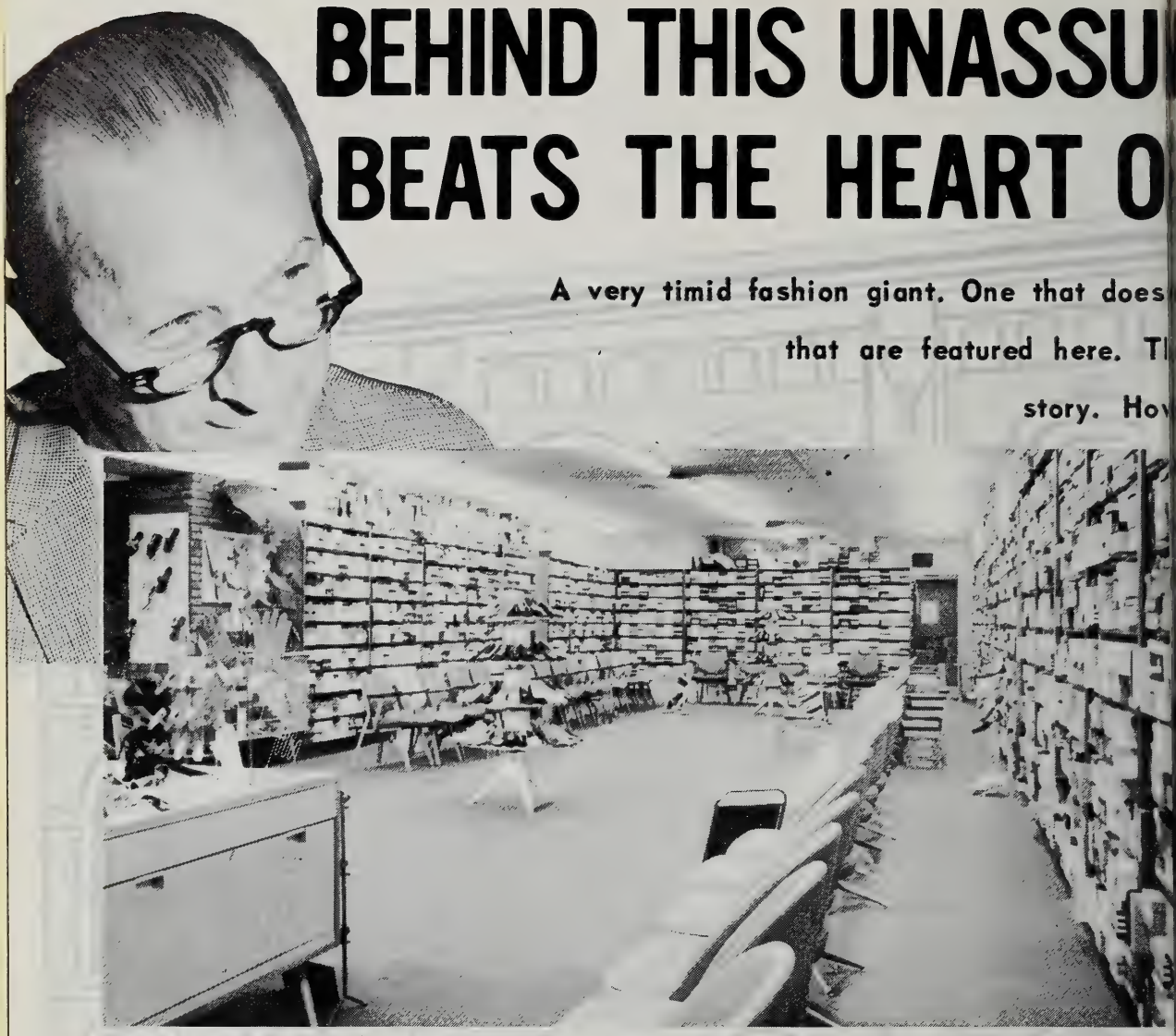
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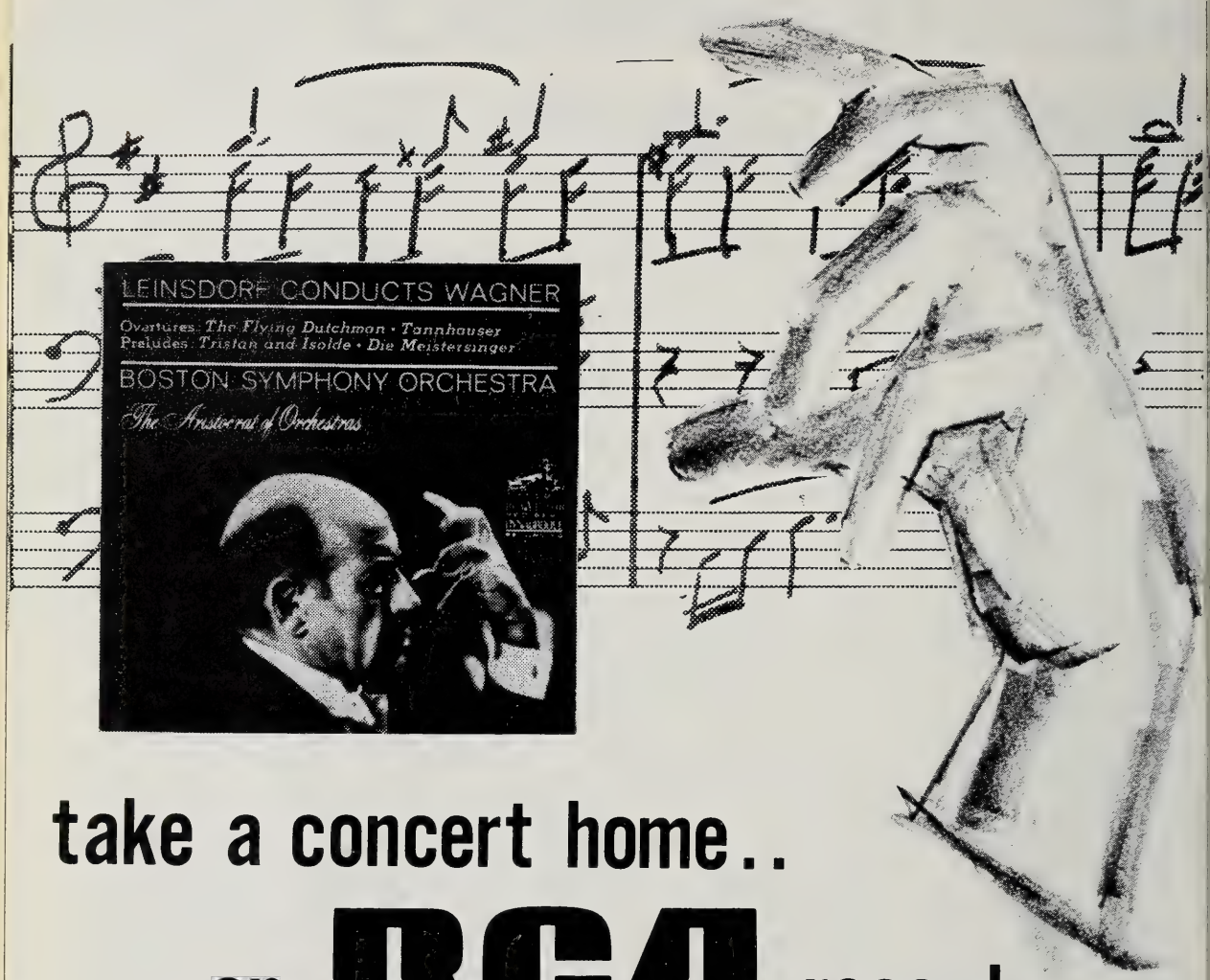


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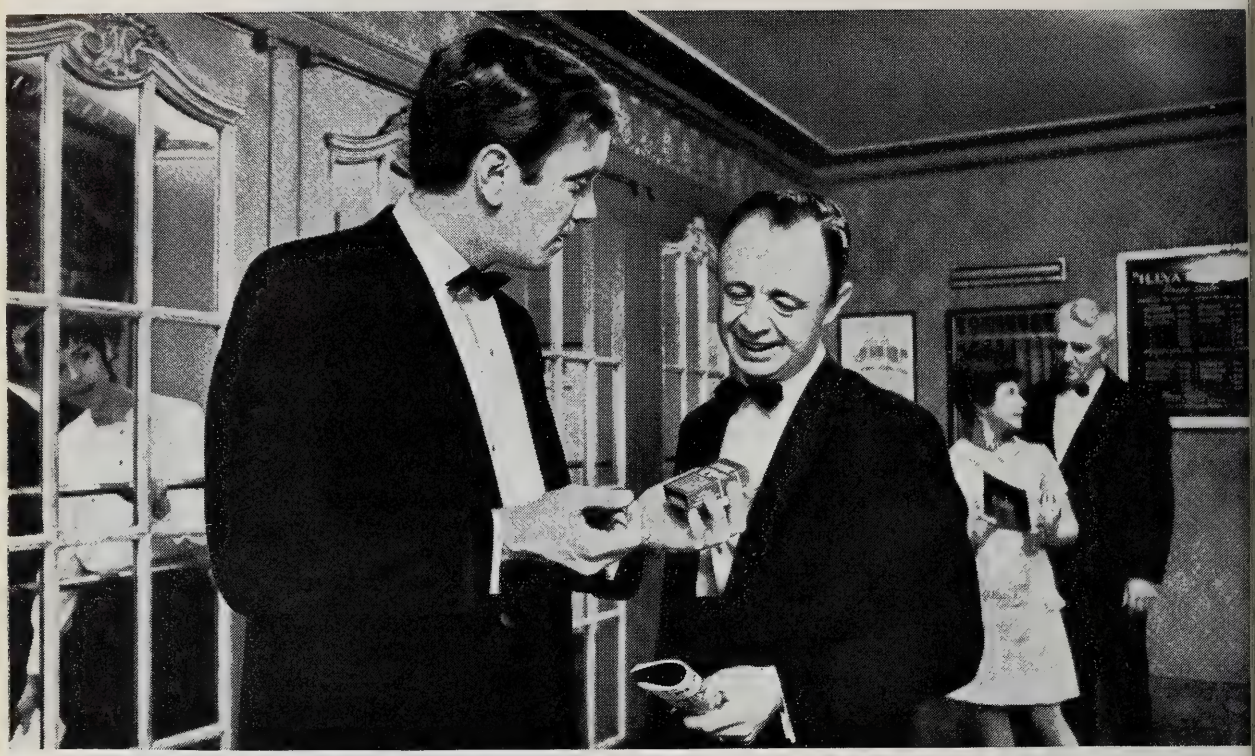
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'Ruhe sanft, mein holdes Leben' from Zaide K. 344

Mozart returned unwillingly to Salzburg in January 1779 after his visits to Mannheim, Paris and Munich. Already Concertmaster of the court orchestra, he petitioned Archbishop Colloredo for the vacant post of court organist, and received the appointment soon afterwards. He then settled down without much enthusiasm to nearly two years in Salzburg. He was restless, and complained that he found it hard to compose. Bored with the people in Salzburg, frustrated by the inadequacies of the musicians, becoming daily more antagonistic to his imperious employer, he was happy only with his father and sister. Even his life at home was not without its tensions: Leopold continued to treat his son as a teenager, and the friction between them grew. But Wolfgang composed a great amount of music in those twenty-two months. A random choice includes the Concerto for two pianos K. 365, the 'Coronation Mass', the 'Posthorn Serenade', Symphony no. 33, the Sinfonia concertante for violin and viola, and *Zaide*.

While he was in Mannheim in 1777, Mozart had written, 'I have only to hear an opera mentioned, have only to go inside a theatre and hear them tuning and I go out of my mind.' No doubt his infatuation with Aloysia Weber had helped to heighten his interest in opera. At all events, there seems to have been no commission for *Zaide,* which was never completed, and he presumably wrote it for his own pleasure. The libretto was by an old friend, Johann Andreas Schachtner, who had little talent either as a poet or a dramatist. Mozart stopped working after finishing two acts, probably after receiving the commission for *Idomeneo* from Munich. The manuscript was put away and found only after his death. Constanze sold it to Johann André, who titled the piece with the name of the heroine, and published it in 1838 with an overture and finale of his own composition.

There were innumerable dramas written in the seventeenth and eighteenth century literature of Italy, France and England on the theme of a European prisoner in a Turkish harem, and Mozart based both *Zaide* and *Die Entführung* on plays of this type. The story of *Zaide,* briefly, is this: Gomatz, a European prisoner, is set to slave labor. Zaide, one of the Sultan's favorite slaves, falls in love with him. They are helped in an attempted escape by Allazim, a supposed Turk in the Sultan's service, but their plot is discovered. At the end of the second act they await torture and death. The rest of the story, which Mozart did not set to music, reveals Allazim as a Spanish prince, Gomatz and Zaide as his long lost son and daughter. The Sultan relents, and all ends happily.

Zaide sings 'Ruhe sanft, mein holdes Leben' in the first act, after first seeing Gomatz, who is asleep. She falls in love, and leaves a portrait of herself for him to find when he awakes.

Ruhe sanft, mein holdes Leben,
schlafe, bis dein Glück erwacht;
da, mein Bild will ich dir geben,
schau, wie freundlich es dir lacht.

Ihr Süssen Träume, wiegt ihn ein,
und lasset seinem Wunsch am Ende
die wollustreichen Gegenstände
zu reifer Wirklichkeit gedeih'n.

Rest peacefully, my gentle one; sleep, until your happiness awakes; here is my portrait — I want you to have it. See how friendly it smiles at you.

O sweet dreams, rock him to sleep. And as he wishes, let his happiest thoughts at last come true.

'Martern aller Artern' from Die Entführung aus dem Serail K. 384

The success of *Idomeneo* at Munich in January 1781 brought Mozart's discontent with the Archbishop to a head. Colloredo, who was on a visit to Vienna, sent for him in March. After a series of angry interviews, Mozart was literally kicked out of the ante-chamber one day by Count Arco, the Chamberlain. To Leopold's dismay, Wolfgang decided finally to break with the Archbishop, moved to the Weber household, and by the end of the year was engaged to Aloysia's younger sister, Constanze. They were married in August 1782.

The climate in Vienna was ideal for a German opera. Joseph II, having successfully established a national theatre, turned next to opera and founded the *National-Singspiel* to replace the old Italian opera and ballet. Gottlieb Stephanie, stage manager of the opera, provided Mozart with a libretto, which he based on a drama by Christoph Bretzner called *Belmont und Constanze*. Bretzner was highly indignant at the infringement of his rights, but had little cause; his own play was an imitation of an English comic opera *The Captive*, which was itself adapted from Dryden's *Don Sebastian*. Stephanie's libretto was not well put together, and matters were made worse by Mozart's continual demands for changes. As a result *Die Entführung aus dem Serail* (The abduction from the harem), as the opera was finally titled, is full of glorious music but has little unity of style.

The plot is similar to that of *Zaide*. This time there are two European prisoners, Constanze, a Spanish noblewoman, and her English maid Blonde. Pasha Selim has captured them, and wants to marry Constanze. Despite his threats of torture, she refuses him, and the aria 'Martern aller Artern' is her answer to his threats. As in *Zaide*, the opera has a frustrated escape plot, and ends with general forgiveness.

'Martern aller Artern' is really a concert aria, which Mozart wrote as a showpiece for Caterina Cavalieri, the first Constanze. Donald Tovey described it as a 'quadruple concerto for flute, oboe, violin and cello which serves as a background and framework to a heroic coloratura aria'. At many subsequent performances Aloysia Lange took over the part, which Michael Kelly described as being 'the exact compass for her voice'. Dramatically, 'Martern aller Artern' poses all sorts of problems for the opera director. But, to quote E. J. Dent, 'considered simply as a piece of concert music and as a display piece for a prima donna, it is magnificent.'

Martern aller Artern,
mögen meiner warten;
Nichts soll mich erschüttern:
nur dann wurd' ich zittern,
wenn ich untreu könnte sein.
Lass dich bewegen! Verschone mich!
des Himmels Segen belohne dich!

Doch du bist entschlossen,
willig, unverdrossen
wähl' ich jede Pein und Noth!
Ordne nur, gebiete, lärme, tobe, wüthe,
zuletzt befreit mich doch der Tod.
Lass dich bewegen! Verschone mich!
des Himmels Segen belohne dich!

Torments of every kind may await me; I laugh at affliction and pain. Nothing can unnerve me; I should only tremble were I unfaithful. Have pity! Spare me and heaven's blessing will reward you.

But your mind is made up. So with patience and without resistance I embrace pain and misfortune. So make your arrangements, give your orders, make your uproar, rant and rave; death will free me in the end. Have pity! Spare me and heaven's blessing will reward you.

BERKSHIRE FESTIVAL 1968
THIRD AND FOURTH WEEKS

THIRD WEEK

July 19	**Friday**
7 pm	Prelude NELSOVA, JOHANNESEN
9 pm	BSO — SKROWACZEWSKI
BERLIOZ	Corsaire Overture
LUTOSLAWSKI	Concerto for Orchestra
DVŎRÁK	Symphony no. 7
July 20	**Saturday**
10.30 am	BSO Open Rehearsal
8 pm	BSO — LEINSDORF
WAGNER	Flying Dutchman Overture
BARTÓK	Concerto for Orchestra
TCHAIKOVSKY	Piano Concerto no. 1 CLIBURN
July 21	**Sunday**
2.30 pm	BSO — LEINSDORF
BEETHOVEN	Symphony no. 2 Symphony no. 8 Emperor Concerto JOHANNESEN

FOURTH WEEK

July 26	**Friday**
7 pm	Prelude FRAGER
9 pm	BSO — LEINSDORF
KRAFT	Percussion Concerto FIRTH, SMITH, PRESS, GAUGER
WEBER	Konzertstück BOLET
SCHUMANN	Symphony no. 2
LISZT	Hungarian Fantasy BOLET
July 27	**Saturday**
10.30 am	BSO Open Rehearsal
8 pm	BSO — LEINSDORF
BRAHMS	Ein deutsches Requiem BOATWRIGHT, MILNES, TANGLEWOOD CHOIR, BERKSHIRE CHORUS
July 28	**Sunday**
2.30 pm	BSO — KRIPS
BEETHOVEN	Pastoral Symphony
STRAUSS	Don Juan
STRAVINSKY	Firebird Suite

programs subject to change

Program notes for Sunday July 7

WOLFGANG AMADEUS MOZART 1756-1791
Symphony no. 36 in C major K. 425 'The Linz'

In Vienna, where Mozart spent the last ten years of his life, composing according to needs, his genius found its full fruition in a quantity of great works. They embrace his finest string quartets and quintets and his piano concertos in numbers; also his five great operas in the buffo style. It must be a reflection on Viennese taste, or lack of musical perception, that he seems never to have been asked to compose a symphony in Vienna. Of the three great symphonies of 1788 there is no record either of commission or performance. Prague, enraptured over *Figaro,* asked in 1786 for a symphony, and received the one which bears its name. Three years earlier, while returning from a visit to Salzburg with Constanze a year after their marriage, he stopped in Linz to visit his friend Count Thun, and there hastily composed a symphony.

When it is possible to ascertain the circumstances under which Mozart wrote his truly surpassing scores, one is invariably astonished that a triumph of his art, a rare efflorescence of the spirit quite unequalled in kind, could have come into being apparently with entire casualness. Mozart had been assured of a welcome at Linz from Count Thun, father of his pupil in Vienna. 'When we arrived at the gate of Linz,' wrote the composer to his father, 'we were met by a servant sent to conduct us to the residence of the old Count Thun. I cannot say enough of the politeness with which we were overwhelmed. On Tuesday 4 November I shall give a concert in the theatre here, and as I have not a single symphony with me, I am writing one for dear life to be ready in time.' Mozart was as good as his word — within the five days that remained from his arrival to the hour of the concert a new symphony was written, the parts copied, the piece (presumably) rehearsed. It is small wonder that the experts have found it hard to believe that Mozart at a moment's notice, in a strange house, and in the space of some three days, conceived and completed a full length symphony, replete with innovation, daring and provocative in detail of treatment; the obvious product of one who has taken new thought and gathered new power.

Although two Mozartean scholars, Otto Jahn and Alfred Einstein, discerned the influence of Joseph Haydn in this symphony, to Mozart alone, in the words of a third, Georges de Saint-Foix, could be attributed 'the *allegro spiritoso,* dreamy and at the same time militant, for a march crosses it, or rather surges up at moments and disappears. The noble and serene inspiration of the *poco adagio,* where clouds gather to dim the unforgettable rhythm of the Sicilienne, the minuet so dancing, ardent, and tender, with the counterpoint in the trio which never leaves the tone of C; finally the *presto,* where joy at once becomes frenetic, these features comprise what one is constrained to call the first great classical vista which Mozart designed in the symphonic *genre.*' The absence of flutes and clarinets in the instrumentation would suggest that Mozart was adapting himself to the limitations of the ducal orchestra at Linz.

John N. Burk

Concerto for piano and orchestra no. 17 in G major K. 453

It could almost be said that Mozart created the piano concerto as a form — it is certainly true that he developed it from almost negligible beginnings to great ends. His first direct model was Christian Bach, and this Bach owed much to his older and more exploratory brother, Carl Philip Emanuel. Emanuel Bach's gropings toward the sonata form were still heavily overlaid with the tradition of the concerto grosso — a chamber ensemble in which the keyboard was a supporting continuo instrument. Only exceptionally, as in the father Bach's splendid specimens, had it become a prominent part of the counterpoint, assuming an occasional solo function, not yet an independent, thematic function.

Mozart, the virtuoso perpetually on show, had a lifelong inducement to develop both factors in a concerto. No phase of his art was pressed upon him so persistently as this, and the result was prodigious both in quantity and quality. He achieved the spectacular metamorphosis quite alone and unaided, not even by the example of Haydn. Haydn's concertos were unprogressive — he readily filled in at the clavier but never cultivated it as a conspicuous solo performer.

The concerto as Mozart found it was little more than a harpsichord sonata with a backing of string players. He left it a full orchestral form, an organization even more complex than the symphony, in which the two elements of solo and orchestra each blended or alternated with the other in a perfect integration. Any one of the later concertos is fully symphonic — often richer in color, variety and individual expression than the symphonies.

To appreciate what Mozart did for the piano concerto it is not enough to compare the first and last — one must compare his very first efforts with the models about him at the time. As a small boy in London he encountered concertos by Wagenseil and other composers now forgotten, but particularly the concertos as well as the symphonies of Johann Christian Bach. This youngest Bach frankly purveyed to fashionable audiences with gracefully ornamented melodies and elementary accompaniments calculated not to disturb. His earlier concertos were composed for harpsichord and strings, with sometimes a light reinforcement of oboes and horns. The later ones were published for 'harpsichord or forte-piano,' but the string group was still constricted by the fainter instrument.

Mozart thought and worked from the beginning in terms of the sturdier pianoforte. He began at once to treat the orchestra as a respected partner and to break up the sectional block procedure. His first original piano concerto (K. 175), written in Salzburg late in 1773, at once leaves all previous concertos far behind. The scheme of those to follow is already laid out and needs only to be amplified, eased, subtilized. The piano and orchestra proceed like good dancing partners instead of an ill-assorted and stilted pair, each afraid of stepping on the toes of the other. Since the true valuation of any of Mozart's concertos lies in its inner impulse, its buoyancy and invention rather than its anatomy, it need only be said that the very first brought the piano concerto to life as a new apparition in music, and those to follow would range variously according to the adventuring imagination of the growing artist.

The flowering of Mozart's piano concertos came between the autumn of 1782 and the end of 1786 — in those four years he wrote no less than fifteen. The Concerto in G major (the only one in this key) came in the spring of 1784, one of six gems in that year. Like the first of these (K. 449 in E flat) it was composed not for himself but for a pupil, Barbara Ployer. Barbara (or Babette) was the daughter of one of his friends of Salzburg, who then lived in Vienna.

'Tomorrow,' wrote Mozart to his father on June 9 1784, 'Herr Ployer, the agent, is giving a concert in the country at Döbling, where Fräulein Babette is playing the new Concerto in G, and I am performing the Quintet [K. 452 for piano and winds]; we are both to play the Sonata for two claviers [K. 448]. I am taking Paisiello in my carriage, as I want him to hear both my pupil and my compositions.'

It would be interesting to know what Paisiello, who was an Italian and exclusively operatic, thought of the new compositions, and what he thought of the daughter of his host. Ignatz von Ployer, who was the agent of the Salzburg Court in Vienna, had obviously engaged good wind players for the Döbling concert, essential for the Concerto, but more so for the Wind quintet which called for a separate wind group and their solo voices. Mozart must have thought well of his pupil thus to show her off, for not only does the Concerto have difficult solo passages, particularly in the last movement — it is an intensely individual, an emotionally searching work, and exacts an unusual musical intelligence in its performer.

Although the G major concerto opens softly, although it never attempts to stun with virtuosity, it ranges far through a great variety of moods and treatment. The exposition is a profusion of themes, gay, singing, at moments even darkly dramatic, which become symphonic with the separate use of the winds, and grow upon the hearer as the piano develops them in close conjunction with the orchestra. The Andante is a true symphonic slow movement in variation form, where the concertante woodwinds build to a climax of emotion. The final Allegretto presents more variations, quite free of any traditional pattern. After seven variations, through which the development becomes passingly tender, almost serious, the composer seems to feel that the time has come to round off the whole with swift gaiety, and he does so with a presto which could easily have served for a buffo finale. It creeps in pianissimo with soft fanfares, picks up a sort of 'final curtain' excitement and ends with the return of the main theme.

Since the excelling qualities of any of the concertos lie in the beauty of their themes and their particular note-for-note manipulation, matters not to be conveyed in words, any description of them becomes a mere signpost, nothing more demonstrable than a personal preference. The G major Concerto holds a special place in the hearts of all Mozarteans — but so too do many others in this astonishing department of his art.

John N. Burk

Symphony no. 38 in D major K. 504 'The Prague'

'The 6th [December 1786] A symphony. — 2 violini, 2 viole, 2 flauti, 2 oboe, 2 corni, 2 fagotti, 2 clarini, timpany e Basso.' In this way, followed by the opening bars of its slow introduction in short score, Mozart entered in his autograph *List of all my works* the symphony which has since become known as the 'Prague'. In Germany it is often referred to as the 'Symphony without minuet' — appropriately enough, but this title could equally well be applied to the 'Paris' and to many of Mozart's earlier symphonies which are more obviously Italian overtures in their fast-slow-fast pattern of three movements. It is true that the 'Prague' is the only one of the six symphonies of Mozart's Vienna years to lack a minuet, but considerations of time are certainly not responsible for the three-movement form, and it is indeed highly questionable whether one is right to talk of a 'lack' at all in so carefully-integrated and superb a work.

Mozart was not the sort of man who could finish a work some time before it was required (there are numerous more or less well authenticated anecdotes about his last minute completion of this or that commissioned work), yet in the field of the symphony we have the interesting fact that the last three were composed in a period of six weeks in the summer of 1788 without any real chance of their being performed. The 'Prague' symphony may well have been conceived with the series of Advent concerts in mind which Mozart planned for the end of 1786 but was obliged to abandon owing to lack of public interest and support. He took it to Prague with him when he, his wife Constanze and the violinist Franz Hofer (his future brother-in-law) set out from Vienna for the Bohemian capital on January 8 1787. This was the first of four visits which Mozart paid to Prague in the last years of his life — visits which gave him lively pleasure because of the warmth and appreciation which was far more readily accorded there to him, his works and his piano playing than was the case with the increasingly fickle Viennese public. The especial attraction that drew Mozart to Prague in January 1787 was the enthusiastic welcome shown to *Le nozze di Figaro*. After its première at the Burgtheater, Vienna, on May 1 1786 *Figaro* had enjoyed great success. The number of performances, however, soon fell off.

But that *Figaro* continued to occupy Mozart's thoughts during the disappointing autumn of 1786 is in no way more apparent than in the almost literal quotation as the main theme of the 'Prague' symphony's finale of the duettino from Act II of *Figaro* ('Aprite presto, aprite') as Susanna breathlessly hustles Cherubino out of the Countess's boudoir and the window. There are abundant further reminiscences of *Figaro* in the gaily bubbling wind passages, and perhaps too in the lovely cantilena of the slow movement.

Mozart found an almost indescribable enthusiasm for *Figaro* in Prague. He arrived there on January 11, he attended a performance of the opera on the 17th, he conducted it himself on the 22nd. His concert on the 19th at which the 'Prague' symphony was given for the first time also included a solo piano extemporization on Figaro's 'Non più andrai'.

We unfortunately have no record of how the 'Prague' symphony was received, but we can be sure that the excellent citizens appreciated its links with their favorite opera. What they could not then have known was that darker, more urgent elements in the symphony look forward towards the opera which Mozart was about to be invited to compose specially for Prague, *Don Giovanni* — and in the contrapuntal brilliance of the first movement there is even a pointer to the overture to *Die Zauberflöte*.

Don Giovanni did not follow until the autumn of 1787, but it is not fanciful to hear in the ominous dramatic tread of the *Adagio* introduction to the first movement a foreshadowing of the inexorable approach of the Stone Guest, nor to perceive a close relationship between the opening of the *allegro* sections of the two pieces. It should also be said here that although slow introductions to overtures and to symphonic first movements were not uncommon in the 1780s, no work composed by this time has so weighty, extended and grand an introduction. The whole has a unity and is planned on a scale which make it fully the equal of the more famous last three symphonies of 1788. Of course structural perfection (which here embraces structural daring) is nothing by itself — we have a wealth of musical ideas, some almost trivial, some of great intrinsic beauty: what Mozart does supremely well is to combine every facet of his conception so that even the commonplace could be mistaken for the work of no one else. The mastery of polyphony displayed in the first movement is worthy to be set beside the finale to the 'Jupiter' symphony.

The *andante* is again a miracle of interweaving strands. It is rich in contrasts as the opening four bars make clear: two of diatonic simplicity, two of chromatic richness. Yet the total impression left by this movement is of simplicity and melodic beauty. The quicksilver exchanges of the concluding *presto* apparently owe little to what has gone before, yet in the alternating passages for wind and strings it is not fanciful to hear an extension of a procedure found in the *andante*. Rollicking laughter and genial high spirits hold sway at the end, but graver utterance is contained in the brief yet firm *forte* chordal passages. Truly a wonderful symphony.

Peter Branscombe

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The soloists



LILIAN KALLIR was born in Prague of Austrian parents, and made her musical debut on the recorder at the age of four for a radio broadcast. Two years later she began to study piano and violin. At the start of the second World War she came to the United States via Switzerland, Spain and Portugal, and began to study piano seriously in New York. She was 16 when she won the American Artists Award of the Brooklyn Institute of Arts and Sciences, and soon after made her first appearance at Town Hall, New York. Her debut with orchestra took place at the opening of the New York Philharmonic's 1957-58 season, and she has played since then in all the major musical centers of the world. She has also given concerts in some more remote places: on a tour of North Africa the Pasha of Fez came to one of her recitals, which she says 'he left at intermission, because he simply couldn't stand Beethoven'.

Lilian Kallir has played many times in past years at the Berkshire Festival. She gave several performances last season of Mozart's Piano concerto in E flat K. 449 with the Boston Symphony Orchestra in New York, Washington and Boston. A faculty member of the Berkshire Music Center, she is married to Claude Frank, who also appears at the Festival this weekend.



JAMES OLIVER BUSWELL IV, who has just finished his junior year at Harvard, makes his debut with the Boston Symphony Orchestra this weekend. Born twenty-one years ago, he was three when his mother began teaching him the piano; by the age of five he had changed to the violin, and two years later played at a youth concert with Leonard Bernstein and the New York Philharmonic. In 1962 he won the Merriweather Post competition, which led to a series of concerts with many of the major symphony orchestras in the United States. He has also played at the Festival of Two Worlds at Spoleto, and given recitals throughout the United States.

James Oliver Buswell IV manages successfully to combine a busy career in music with his academic studies at Harvard. His violin was made in 1720 by Antonio Stradivari.

The soloists



BEVERLY SILLS was born in New York City. At the age of seven she made two films, and two years later was a regular guest on Major Bowes Capitol Family Hour. Her early career ended at twelve, and she spent the following four years in intensive study. Then she met J. J. Shubert, who arranged for her to tour nationally with the Gilbert and Sullivan Opera Company. Her debut in serious opera was with the Philadelphia Civic Opera Company as Micaela in Carmen. There followed engagements with the Charles Wagner Opera Company, the Utah Festival, the San Francisco Opera and with other companies and orchestras throughout the United States.

A regular member of the New York City Opera for several years, she is now one of the company's leading singers. She has appeared many times with the Boston Symphony Orchestra under Erich Leinsdorf in Boston, New York, New Brunswick and here at the Berkshire Festival, singing in works by Mozart, Haydn, Schumann and Strauss.

Beverly Sills has traveled extensively during recent years in countries on either side of the Atlantic, has had an increasingly busy recording schedule, and is today considered one of the world's most distinguished sopranos.



Born in Nuremburg, Germany, CLAUDE FRANK was surrounded by music from his earliest childhood. He was six when he started learning the piano, and only five years later had a chance to play for Artur Schnabel. Encouraged to continue, he began to study with one of Schnabel's former pupils when his family moved to Paris shortly afterwards. Under the threat of the Nazi invasion, the Franks moved again, and eventually arrived in New York in 1941. Schnabel had moved too, and Frank became one of his students.

After service in the US Army, Claude Frank resumed his studies and in 1946 was at the Berkshire Music Center as a conducting student. He started teaching, but after a summer at Marlboro, Vermont, he turned to performing. In 1956 he made the first of his many European tours, and after his debut with the Boston Symphony Orchestra under Charles Munch and the New York Philharmonic under Leonard Bernstein in 1959, he was engaged by most of the major symphony orchestras in the United States.

He has appeared many times with the Boston Symphony Orchestra under Erich Leinsdorf during the last years, has made several recordings for RCA Victor with the Boston Symphony Chamber Players, and is a member of the faculty of the Berkshire Music Center. Later this summer he will play music by Beethoven at a Tanglewood Weekend Prelude concert.

THE COMING WEEK AT TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Sunday July 7

10.30 am
Theatre

BOSTON SYMPHONY CHAMBER PLAYERS
Music by Poulenc and Dvořák

2.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
CLAUDE FRANK *piano*

Friday July 12

7 pm
Shed

Weekend Prelude — organ music by Bach
BRIAN RUNNETT

9 pm
Shed

BOSTON SYMPHONY ORCHESTRA
DAVID ZINMAN *conductor*
Boccherini: Symphony in A op. 1 no. 3
Bach: Violin concerto in E major
JOSEPH SILVERSTEIN
Handel: Concerto grosso op. 6 no. 4
Haydn: Symphony no. 93

Saturday July 13

10.30 am
Shed

BOSTON SYMPHONY ORCHESTRA — Open Rehearsal
ERICH LEINSDORF *conductor*

8 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Bach: Cantata no. 51 'Jauchzet Gott'
SARAMAE ENDICH
Haydn: Nelson Mass
SARAMAE ENDICH, BEVERLY WOLFF,
ENRICO DI GIUSEPPE, PAUL PLISHKA,
TANGLEWOOD CHOIR

Sunday July 14

10.30 am
Theatre

VIOLONE ENSEMBLE
Dvořák: Quintet in G op. 77

2.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Telemann: Triple concerto for flute, violin, cello
JAMES PAPPOUTSAKIS, ALFRED KRIPS,
MARTIN HOHERMAN
Bach: Cantata no. 35
BEVERLY WOLFF
Handel: Water Music Suite

Ticket prices per concert: general admission $2.50; reserved seats $3.50, 4, 4.50, 5, 5.50, 6.50, 7 and 7.50 (box seat).
Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240

Ticket prices per concert: general admission $2.50; reserved shed

THE COMING WEEK AT TANGLEWOOD

BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Director*

Tuesday July 9
8 pm
Theatre
Chamber Music

Wednesday July 10
8 pm
Theatre
Chamber Music

Thursday July 11
8 pm
Theatre
BERKSHIRE MUSIC CENTER ORCHESTRA
JOSEPH SILVERSTEIN *conductor*
Haydn: Symphony no. 96
Stravinsky: Symphonies of winds
Berlioz: Harold in Italy
BURTON FINE *viola*

Saturday July 13
2.30 pm
Theatre
Chamber Music

The programs of the Berkshire Music Center listed on this page are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, chamber music ensembles, choruses, solo players and singers take part in an extensive program of study, instruction and performance. Also on the BMC schedule are a Festival of Contemporary Music and a series of Contemporary Trends concerts.

The Berkshire Music Center is in part supported through the generosity of The Friends of Music at Tanglewood. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at $25 entitles a family to attend all BMC events without further contribution; an Individual Season Membership at $15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event are asked to contribute one dollar at the gate.

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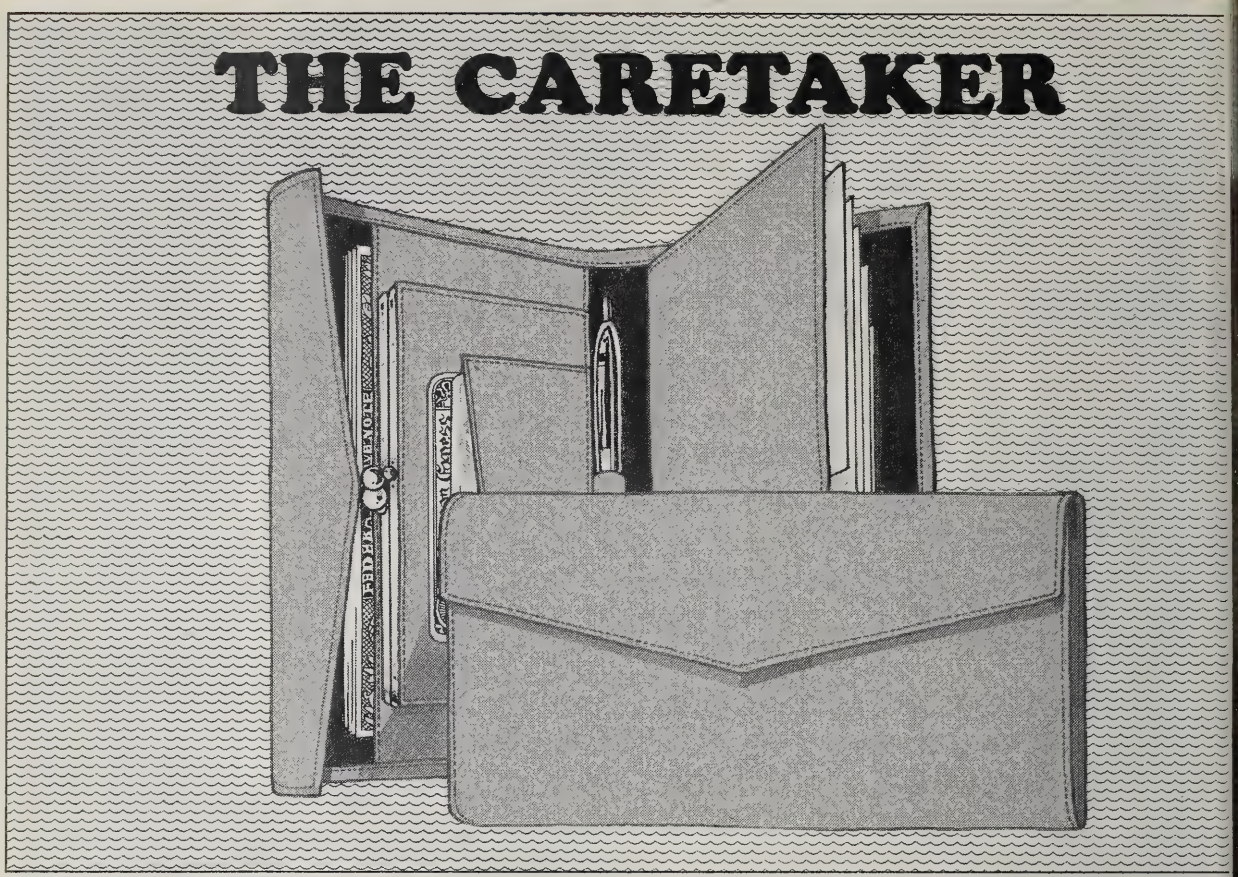
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ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

Friday July 12 at 7 pm

BRIAN RUNNETT *organ*

BACH

Clavier-Übung — Part three

Prelude in E flat (pro organo pleno)

Three settings of the Kyrie
- Kyrie, Gott Vater in Ewigkeit (cantus firmus in soprano)
- Christe, aller Welt Trost (cantus firmus in tenor)
- Kyrie, Gott heiliger Geist (cantus firmus in bass—con organo pleno)

Allein Gott in der Höh' sei Ehr' (trio)

Wir glauben all' an einen Gott (pro organo pleno)

Christ, unser Herr, zum Jordan kamm (cantus firmus in pedal)

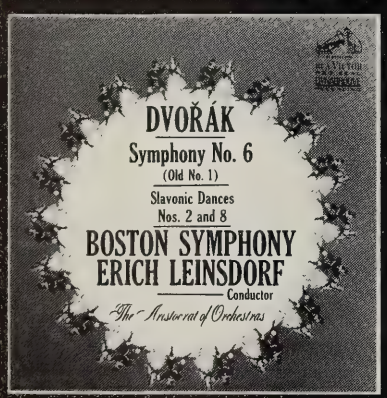
Fugue in E flat (pro organo pleno)

BALDWIN PIANO
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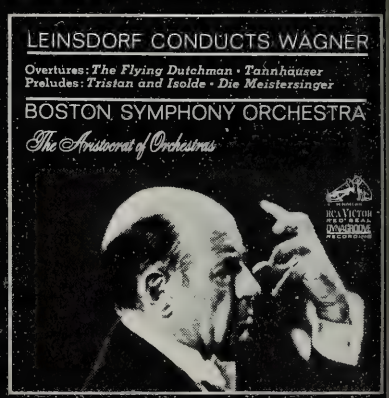
Bach's 'Clavier-Übung' (exercises for the clavier) appeared in four parts between 1731 and 1742: the first two consist of partitas and the 'Italian Concerto'; the last, of the 'Goldberg Variations'. Part three (1739) is devoted to organ music. The great Prelude in E flat is followed by twenty-one chorale preludes, and the volume ends with the E flat Fugue, popularly known by the title 'St Anne'. The 'Clavier-Übung' shows Bach at his best as a composer for the keyboard, and it was probably the first of his works to be engraved. For this evening's concert, Brian Runnett has chosen six contrasting chorale preludes from Part three, together with the E flat Prelude and Fugue.

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BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Friday July 12 at 9 pm

DAVID ZINMAN *conductor*

BOCCHERINI — Sinfonia in A major op. 1 no. 3

Allegro giusto
Andante
Allegro ma non presto

First performance by the Boston Symphony Orchestra

BACH — Concerto for violin in E major

Allegro
Adagio
Allegro assai

JOSEPH SILVERSTEIN

intermission

HANDEL — Concerto grosso in A minor op. 6 no. 4

Larghetto affettuoso
Allegro
Largo e piano
Allegro

HAYDN — Symphony no. 93 in D major

Adagio-allegro assai
Largo cantabile
Menuetto: allegretto
Finale: presto ma non troppo

ROBERT LEVIN *harpsichord continuo*
JULES ESKIN *cello continuo*
HENRY PORTNOI *double bass continuo*

The program notes for tonight's concert begin on page 18

BALDWIN PIANO
RCA VICTOR RECORDS

BERKSHIRE FESTIVAL 1968

Saturday July 13 at 8 pm

ERICH LEINSDORF *conductor*

HAYDN — Symphony no. 24 in D major
[Allegro]
Adagio
Menuet & trio
Finale: allegro

BACH — Cantata no. 51 'Jauchzet Gott in allen Landen'
for soprano and orchestra with trumpet obbligato

Aria: Jauchzet Gott
Recitative: Wir beten zu dem Tempel
Aria: Höchster, mache deine Güte
Choral: Sei Lob und Preis
Aria: Alleluja

SARAMAE ENDICH *soprano*
ARMANDO GHITALLA *trumpet*
CHARLES WILSON *organ continuo*
ROBERT LEVIN *harpsichord continuo*
JULES ESKIN *cello continuo*
HENRY PORTNOI *double bass continuo*

intermission

HAYDN — Mass in D minor 'The Nelson'

Kyrie: allegro moderato
Gloria: allegro
Qui tollis: adagio
Quoniam: allegro
Credo: allegro con spirito
Et incarnatus: largo
Et resurrexit: vivace
Sanctus: adagio-allegro
Benedictus: allegretto-allegro
Agnus Dei: adagio
Dona nobis pacem: vivace

SARAMAE ENDICH *soprano*
BEVERLY WOLFF *contralto*
ENRICO DI GIUSEPPE *tenor*
PAUL PLISHKA *bass*
DONNA PRECHT *soprano*

TANGLEWOOD CHOIR
CHARLES WILSON *director*
JOHN OLIVER *assistant director*

The program notes and texts for tonight's concert begin on page 23

BALDWIN PIANO
RCA VICTOR RECORDS

BERKSHIRE FESTIVAL 1968

Sunday July 14 at 2.30 pm

ERICH LEINSDORF *conductor*

TELEMANN Triple concerto in A major for flute, violin and cello

Largo
Allegro
Gratioso
Allegro

JAMES PAPPOUTSAKIS *flute*
ALFRED KRIPS *violin*
MARTIN HOHERMAN *cello*
ROBERT LEVIN *harpsichord continuo*

BACH Cantata no. 35 'Geist und Seele wird verwirret' for contralto and orchestra with organ obbligato

BEVERLY WOLFF *contralto*
CHARLES WILSON *organ*

JULES ESKIN *cello continuo*
HENRY PORTNOI *double bass continuo*

ROBERT LEVIN *harpsichord continuo*

intermission

HANDEL Suite from 'The Water Music'

Ouverture (Largo-allegro)
Adagio e staccato
(Allegro)-andante-(allegro)
Air
Menuet
Bourrée
Hornpipe
(Allegro)
(Allegro)
Alla hornpipe

CHARLES WILSON *harpsichord continuo*

The program notes and texts for this afternoon's concert begin on page 37

BALDWIN PIANO
RCA VICTOR RECORDS

Program notes for Friday July 12

LUIGI BOCCHERINI 1743-1805
Sinfonia in A major op. 1 no. 3

Boccherini, by the sometimes strange courses of posterity, is probably known to most people in this century by a single minuet, one movement among many in one hundred and twenty-five string quintets. In addition to the quintets for strings, there are also about two dozen with wind instruments or piano, nearly one hundred string quartets and half as many trios, numerous works in other chamber combinations, oratorios, a Stabat Mater, and other religious music — almost five hundred works in all. Whatever Boccherini's abilities as a 'cellist may have been, the quantity of his chamber music is proof in itself of an insistent demand for it in his own day, and there is corroborating evidence in the constant avidity of his publishers in a time when the publication of music was none too common.

The sinfonia op. 1 no. 3 is an early work, probably written in 1762. The third of a set of six, it is scored for strings, two oboes, two horns and bassoon.

John N. Burk

BERKSHIRE FESTIVAL 1968
FOURTH AND FIFTH WEEKS

FOURTH WEEK

July 26	Friday
7 pm	Prelude FRAGER
9 pm	BSO — LEINSDORF
KRAFT	Percussion Concerto FIRTH, SMITH, PRESS, GAUGER
WEBER	Konzertstück BOLET
SCHUMANN	Symphony no. 2
LISZT	Hungarian Fantasy BOLET
July 27	**Saturday**
10.30 am	BSO Open Rehearsal
8 pm	BSO — LEINSDORF
BRAHMS	Ein deutsches Requiem BOATWRIGHT, MILNES, TANGLEWOOD CHOIR, BERKSHIRE CHORUS
July 28	**Sunday**
2.30 pm	BSO — KRIPS
BEETHOVEN	Pastoral Symphony
STRAUSS	Don Juan
STRAVINSKY	Firebird Suite

FIFTH WEEK

August 2	Friday
7 pm	Prelude Chopin Etudes op. 25 BOLET
9 pm	BSO — EHRLING
BERLIOZ	Benvenuto Cellini Overture
RAVEL	Pavane for a dead Infanta
RAVEL	Rapsodie espagnole
TCHAIKOVSKY	Symphony no. 5
August 3	**Saturday**
10.30 am	BSO — Open Rehearsal
8 pm	BSO — LEINSDORF
NICOLAI	Merry Wives of Windsor Overture
MENDELSSOHN	Scottish Symphony
SCHUMANN	Piano Concerto (Frager version) FRAGER
STRAUSS	Rosenkavalier Suite
August 4	**Sunday**
2.30 pm	BSO — STEINBERG
WAGNER	Meistersinger Overture
RACHMANINOV	Paganini Variations BOLET
MAHLER	Symphony no. 1

programs subject to change

JOHANN SEBASTIAN BACH 1685-1750

Concerto for violin in E major

Two concertos for a single violin and orchestra by Bach have come down to us, one in A minor and one in E major. Both were probably written at Köthen in about 1720. Like most of Bach's concertos, they have string accompaniment, with keyboard continuo.

In describing the two concertos, Albert Schweitzer falls back upon the remark of his predecessor Forkel: 'One can never say enough of their beauty.' Dr Schweitzer further observed in his notable book on Bach (1905) that the two concertos 'are beginning to win praise in our concert halls. Modern audiences are enthralled by the two adagio movements, in which the violin moves about over a *basso obstinato*. We involuntarily associate them with the idea of Fate. The beauty of the A minor Concerto is severe, that of the E major full of an unconquerable joy of life that sings its song of triumph in the first and last movements.'

Bach apparently took his part as violinist in family groups from childhood, and even into the Leipzig period. Forkel has remarked that Bach preferred at such times to play the viola, 'so that he could be at the center of the harmony, where he could hear and enjoy to the utmost what was going on on both sides of him'. As a boy Bach studied violin and viola with his father, and when he left the *Gymnasium* at Lüneburg, he was sufficiently expert to take his place in the orchestra of Johann Ernst, brother of the reigning Duke Wilhelm Ernst in Weimar. As *Kammermusicus* at Weimar, he would have been required to lead a string group, playing violin, in the apartments of his prince. Bach must often have been called upon to play outside of his official duties. Nor did he lay aside the violin in favor of the keyboard as Mozart did.

John N. Burk

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GEORGE FRIDERIC HANDEL 1685-1759
Concerto grosso in A minor op. 6 no. 4

Since the Handel bicentenary celebrations in 1959 there has been something of a revival in performances of his music. But most of it still remains unplayed. Movements from *The Water Music* and *The Royal Fireworks Music* are familiar in the arrangements by Sir Hamilton Harty; one may know *Messiah* — indeed may have grown to dislike it after hearing too many stodgy performances by choruses and orchestras distinguished only by their overwhelming size. Beyond that, there is still too little opportunity to hear other music by this remarkable composer.

Until late in his life, Handel's first love was the stage, and he wrote more than forty operas. By the time he was fifty, he had been a resident of London for more than twenty years. As composer to the Chapel Royal and the Court, he had the backing of King George II and Queen Caroline. As the most successful composer in England he had made a large amount of money. But he had also made enemies: the native musicians were jealous; so too were the other foreigners living in London. He was ruthless and despotic in the treatment of his singers, probably with justification, for the behavior of many of them makes the most difficult of today's prima donnas seem like angels. Towards London society his attitude was unheard of: in his view they were obligated to listen to whatever he chose to write; it was not for him to compose the kind of music they wanted. The aristocracy were nettled, set up their own 'Opera of the Nobility' and stole Handel's best singers. Frederick, Prince of Wales, who was extremely popular, supported their venture, partly no doubt because his relations with the King and Queen were strained to breaking point, and he automatically opposed any person or organization enjoying his parents' favor. The strife between the rival parties became so bitter that early in 1737 they had cut their own throats, and both opera companies collapsed. Handel, crippled financially, became ill, and his struggles to recover during the next two years met with little success. In the fall of 1739 war broke out with Spain, and London was seized with war fever. The *Ode to St Cecilia's Day,* which Handel presented with performances of *Acis and Galatea* and *Alexander's Feast,* brought the public to the theatre, but in the middle of December, a spell of unusually cold weather began, the audiences fell off disastrously, and the season closed a failure. Handel's last work for the stage, *Deidamia,* was first performed the following January (1741), and the rest of his life he devoted himself mainly to oratorio.

The 'Twelve Grand Concertos' of opus 6 were composed in 1739. Designed as entr'actes during performances of opera and oratorio, they were his chief orchestral works. The fourth was finished on October 8, and it was probably first performed at one of the performances of *Acis and Galatea* later in the season. Like the other *concerti grossi* in this series, it is scored for strings in seven parts, a *concertino* of two violins and cello and a *ripieno* quartet.

Andrew Raeburn

FRANZ JOSEPH HAYDN 1732-1809

Symphony no. 93 in D major

The twelve symphonies which Haydn in his mellow sixties wrote for his two visits to London in 1791 and 1794 were certainly the final word in this form as the eighteenth century had learned to view it through an advance to an incredible point of perfection under Haydn and Mozart.

A specific claim of Karl Geiringer, perhaps the foremost of Haydn scholars, can hardly be challenged: 'Never before did the composer write orchestral works of equal value, and no other musician composed in quick succession so large a number of great symphonic masterpieces.' When Dr Geiringer declared in his biography that 'the whole nineteenth century, beginning with Beethoven and ending with Brahms, was able to draw rich inspiration from Haydn's last thirteen symphonies' (he here includes the 'Oxford'), he had in mind their freshly treated recapitulations, their richly imaginative codas, in general their tendency to experiment, and their prophecies (especially in the sentiment of the slow movements) of the Romantic age to come.

Johann Peter Salomon, a German violinist who had settled in London and organized his own concerts, never forgetting the music of Haydn, visited the composer in Vienna in 1790, and induced him, not without persuasion, to make the longest journey of his life. Haydn crossed the English Channel on New Year's Day 1791, presented six new symphonies at Salomon's concerts, and (in deference to a custom already antiquated) conducted them from the harpsichord. His repeated visit, in 1794, with six more symphonies, is evidence of the enormous success from every point of view of Salomon's enterprise. In engaging the continental celebrity he set up his concerts as liberal and forward-looking, in direct rivalry with the 'Concert of Ancient Music', supported by the Crown, an ultra-conservative organization, to which Handel was God. Haydn, not in the least interested in a battle of musical factions, which London opinion then had a way of savoring as we do a political contest now, was second to none in his worship of Handel's music, and proceeded to win over his critical adversaries by the charm of his own music.

At first he had looked askance at his journey across the sea into the unknown. The English were an outlandish people, with customs a well-bred Austrian could never account for, and a language next to



impossible to understand. On the other hand, this Kappelmeister from Esterház, who had always been a servant in effect, however well treated by his Prince, was now bound by nothing in the world but his contract. He was a public citizen as well as an honored guest. He experienced as never before the flattering warmth of public adulation, and receptions royal and otherwise were heaped upon him. Even the artist who will never admit it receives a stimulus from general esteem. Haydn, who sometimes wrote slightingly of the English in his private diary, openly remarked afterwards that it required the echo of acclaim in England to awaken recognition of his talents in his home country. Aside from all matters of the artist's pride, there was the bounteous assurance of pounds sterling. After his second visit, Haydn carried back in his purse 1200 of them to comfort his old age at home. Let us hope that his deeper content came from the privilege of having a larger orchestra than ever before (including, for his second visit, clarinets), with men who would willingly adapt themselves to his ways.

There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The Symphony no. 93, one of the first set of six 'London' symphonies, was composed in 1791 and first performed at Hanover Square on February 17 of the following year. It is scored for strings, two flutes, two oboes, two bassoons, two horns, two trumpets and timpani.

John N. Burk

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Program notes for Saturday July 13

FRANZ JOSEPH HAYDN 1732-1809
Symphony no. 24 in D major

On May 1 1761 Haydn signed a contract to become Assistant Kapellmeister in the service of Prince Paul Anton of Esterháza. The terms of his engagement make interesting reading: there were fourteen clauses, which enumerated not only his musical duties but laid down rules for his personal life as well. The contract specifies that Haydn 'shall be considered and treated as a member of the household'. He is to behave moderately with the musicians under his direction and to make sure that he and 'all the musicians shall appear in uniform. He must abstain from undue familiarity, and from vulgarity in eating, drinking and conversation'. He shall compose whatever music the Prince commands and retain it exclusively for use at the court. Twice a day he was expected to attend the Prince to find out what music was needed that day. He was to be responsible for the musicians' discipline, the care of instruments, the settling of quarrels between the players and so on.

Furthermore 'the said Joseph Hayden shall be obliged to instruct the female vocalists, in order that they may not forget in the country what they have been taught with much trouble and expense in Vienna.' His salary was fixed at 400 florins a year, the initial period of the contract was three years, and there was a guarantee of Haydn's being able to look forward to being appointed Kapellmeister should he prove satisfactory.

Haydn apparently performed all his duties not only in an exemplary way, but with such tact and good nature also that his musicians were soon to call him 'Papa Haydn'. But there was no question of his being sloppy or weak; his standards were high and he insisted on maintaining them.

Prince Paul died in 1762, and was succeeded by his brother Nicolaus 'The Magnificent', a living example of eighteenth century extravagance and ostentation. The flamboyance of his dress was legendary all over Europe, his splendid new palace of Esterház was compared to Versailles for its grandeur. Prince Nicolaus had, luckily for Haydn, a real love for music. He was from all accounts also a generous and kindhearted man, and he and Haydn enjoyed an extraordinarily close relationship for nearly thirty years.

During his first five years of service at Eisenstadt, Haydn composed several divertimenti, six string trios, a horn concerto, twelve minuets for orchestra, concertos, trios, piano sonatas and variations, as well as sacred music, four operettas and a pastoral, *Acide e Galatea*. In addition, thirty symphonies and cassations belong to this period, of which no. 24 is one. Haydn composed the symphony in 1764, and one presumes it was first performed the same year. It is a happy work, set in the usual four movements. The beautiful adagio might well be the slow movement of a flute concerto.

Andrew Raeburn

JOHANN SEBASTIAN BACH 1685-1750

Cantata no. 51 'Jauchzet Gott in allen Landen'
for soprano and orchestra with trumpet obbligato

As Stanley Sadie writes in the notes for Bach's Cantata no. 35, which will be performed tomorrow, new light has been shed in recent years on the dating of the cantatas, and it seems fairly certain that 'Jauchzet Gott' was composed in 1730, and first performed on September 17 of that year, the fifteenth Sunday after Trinity.

Scored for soprano, strings, solo trumpet and continuo, this is vocally one of Bach's most difficult cantatas, musically one of the greatest. The trumpet is heard only in the opening aria and the closing 'Alleluja', in each case as if it were the second soprano voice of a duet. Both movements are in C major — music of rejoicing and of great brilliance. 'The soprano part,' writes Arnold Schering, 'copied out by Bach himself, is one of the most beautiful autographs of the master. What singer was intended for this difficult, virtuoso part, whether an exquisite young Thomaskirche scholar, or, more probably, a student falsetto singer (Philipp Emanuel?) is unknown. In any case the part bears witness at all times of an extraordinary art of baroque ornamental singing. Only with apprehension does a singer of today venture a complete recital of this cantata. To the accompanying parts Bach also allotted no easy task. In the outside movements he demands of the trumpet not only the greatest facility in mastering concertante figurations, but also a tone so delicate and silvery that the solo voice is never covered.'

The unidentified text of the arias and the intervening recitative derives partly from Psalms 66 and 138. The recitative, which is accompanied by strings, leads into an elaborately phrased andante. In the second aria, somber and anguished, the singer is supported only by the continuo. The chorale is taken from the hymn 'Nun lob' mein' Seel' by Johann Gramann. With two solo violins weaving an exquisite tracery, the singer takes the phrases of the cantus firmus. The brilliant 'Alleluja' follows without pause.

Adapted from the notes of John N. Burk

ARIA

Jauchzet Gott in allen Landen. Was der Himmel und die Welt an Geschöpfen in sich halt, müsse dessen Ruhm erhöhen, und wir wollen unserm Gott gleichfalls jetzt ein Opfer bringen, dass er uns in Kreuz und Not, allezeit hat beigestanden.

Praise God in all lands! Over heaven and earth, all the creatures whom he holds, must exalt his glory; we will likewise bring offerings, so that in our cross and suffering, he will stand near us.

RECITATIVE AND ANDANTE

Wir beten zu dem Tempel an, da Gottes Ehre wohnet, da dessen Treu so täglich neu, mit lauter Segen lohnet. Wir preisen, was Er an uns hat gethan. Muss gleich der schwache Mund von seinen Wundern lallen, so kann ein schlechtes Lob ihm dennoch wohl gefallen.

In the Temple erected to the glory of God, we pray that he may reward our loyalty with his open benediction. We praise him for all that he has done for us. Our weak voice falters before his marvelous works; and yet he will welcome even our feeble praise.

ARIA

Höchster, mache deine Güte ferner alle Morgen neu. So soll für die Vater treu' auch ein dankbares Gemüte durch ein frommes Leben weisen, dass wir deine Kinder heissen.

All highest, renew thy favors to us each morning. So shall we show the true Father, from our grateful hearts, our pious lives, that we may call ourselves his children.

CHORALE AND ALLELUIA

Sei Lob und Preis mit Ehren Gott Vater, Sohn, Heiligem Geist, der woll' in uns vermehren, was er uns aus Gnaden verheisst, dass wir ihm fest vertrauen, gänzlich verlass'n auf ihn, von Herzen auf ihn bauen, dass uns'r Herz, Mut and Sinn ihm festiglich anhangen; drauf singen wir zur Stund': Amen wir werd'n's erlangen, glaub'n wir aus Herzens Grund.

Alleluja!

Give honor, praise and glory to God the Father, Son, and Holy Ghost, who by his mercy has multiplied the good that He promised us, so that we may believe in Him faithfully, wholly submissive to Him, cultivating our heart, that our thoughts, feelings and strength may steadfastly belong to him. And so we join in singing through the hours, Amen, from the depth of our hearts.

Alleluia!

FRANZ JOSEPH HAYDN 1732-1809
Mass in D minor 'The Nelson'

Haydn began work on his D minor Mass, described by H. C. Robbins Landon as 'arguably [his] greatest single composition', at Eisenstadt on July 10 1798, and finished it six weeks later, on August 31. It was to be performed on the name day of Princess Maria Josepha Esterházy on September 15. During those same summer months Admiral Horatio Nelson was searching the Mediterranean for Napoleon's fleet, which had evaded the British navy's blockade at Toulon and was bound for Egypt. On August 1 Nelson found the French ships at Abukir and destroyed them. It was a crushing blow to Napoleon and the cause of French imperialism.

The news of the Battle of the Nile reached Vienna probably on the same day as the Mass was first performed in the Bergkirche at Eisenstadt. Haydn's title was 'Missa in angustiis', meaning 'Mass in times of trouble', but it soon became known as the 'Nelson Mass'. The story that the news of Nelson's victory inspired the dramatic outburst of trumpets and drums in the *Benedictus* cannot be true — the Mass was finished two weeks before Haydn could have heard about the English victory. The

title 'Imperial' which was current in England and this country for many years, is totally spurious. Its source is apparently an early French edition which claimed that the Mass had been composed for the coronation of Joseph II; that event however had taken place nearly twenty years before, in 1780.

Nelson and the composer incidentally met in 1800, when the Admiral paid a visit to Eisenstadt with Lady Hamilton, and there was an exchange of gifts. Haydn gave Nelson his pen, the Admiral presented Haydn with the gold watch he had worn at Abukir. The composer also directed a performance of the D minor Mass in the Englishman's honor during the three-day visit.

The original scoring of the Mass was strings, three trumpets, timpani, solo organ with soloists and chorus. We know that trumpet players were engaged from Vienna for the first performance, and that the orchestra at Eisenstadt was of less than adequate strength until after 1800, when a complete ensemble of woodwind players was hired. So it seems likely that Haydn's original score was designed for the forces he had at his immediate disposal, though it may well be that he would have liked to use wind instruments as well. At some point after 1800, parts for flute, oboes and bassoons were indeed added. These instruments took over the original solo passages for organ, which now became solely a continuo instrument. Breitkopf und Härtel published the first printed edition of the Mass, which included the woodwind parts, in 1803; it is this version that Erich Leinsdorf has chosen for this evening's performance.

Andrew Raeburn



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KYRIE — soloists and chorus

Kyrie eleison.	*Lord, have mercy upon us.*
Christe eleison.	*Christ, have mercy upon us.*
Kyrie eleison.	*Lord, have mercy upon us.*

GLORIA — soloists and chorus

Gloria in excelsis Deo,	*Glory be to God on high,*
Et in terra pax hominibus bonae voluntatis.	*And peace on earth to men of good will.*
Laudamus te, benedicimus te,	*We praise thee, we bless thee,*
Adoramus te, glorificamus te.	*We adore thee, we glorify thee.*
Gratias agimus tibi propter magnam gloriam tuam,	*We give thee thanks for thy great glory,*
Domine Deus, Rex coelestis,	*O Lord God, heavenly King;*
Deus Pater omnipotens;	*God, the Father Almighty;*
Domine, Fili unigenite, Jesu Christe,	*O Lord Jesus Christ, only-begotten Son,*
Domine Deus, Agnus Dei, Filius Patris.	*O Lord God, Lamb of God, Son of the Father.*

QUI TOLLIS — soprano and bass soloists and chorus

Qui tollis peccata mundi,	*O Thou, Who takest away the sins of the world;*
Miserere nobis;	*Have mercy upon us;*
Suscipe deprecationem nostram.	*Receive our prayer.*
Qui sedes ad dexteram patris,	*O Thou, Who sittest at the right hand of the Father,*
Miserere nobis.	*Have mercy upon us.*

QUONIAM — soloists and chorus

Quoniam tu solus sanctus,	*For Thou only art holy,*
Tu solus Dominus,	*Thou only art the Lord,*
Tu solus altissimus,	*Thou only art most high,*
Jesu Christe.	*Jesus Christ.*
Cum sancto Spiritu	*Together with the Holy Ghost,*
In gloria Dei Patris.	*In the glory of God the Father.*
Amen.	*Amen.*

CREDO — chorus

Credo in unum Deum,	*I believe in one God,*
Patrem omnipotentem,	*The Father Almighty,*
Factorem coeli et terrae,	*Maker of heaven and earth,*
Visibilium omnium et invisibilium.	*Of all things visible and invisible.*
Et in unum Dominum Jesum Christum,	*And in one Lord Jesus Christ,*
Filium Dei unigenitum;	*Only begotten Son of God;*
Et ex patre natum ante omnia saecula.	*And who is born of the Father before all ages.*
Deum de Deo, Lumen de Lumine;	*God of God, Light of Light,*
Deum verum de Deo vero;	*True God of true God;*
Genitum, non factum:	*Begotten, not made;*
Consubstantialem Patri,	*Consubstantial with the Father,*
Per quem omnia facta sunt.	*By whom all things were created.*
Qui propter nos homines,	*Who for us men*
Et propter nostram salutem,	*And for our salvation*
Descendit de coelis.	*Came down from heaven.*

ET INCARNATUS — soloists and chorus

Et incarnatus de Spiritu	*And was incarnate by the*
Sancto ex Maria Virgine;	*Holy Ghost of the Virgin Mary;*
Et homo factus est.	*And was made man.*
Crucifixus etiam pro nobis	*He was crucified for us*
Sub Pontio Pilato; passus et	*under Pontius Pilate;*
sepultus est.	*Suffered and was buried.*

ET RESURREXIT — soprano solo and chorus

Et resurrexit tertia die,	*And arose again on the third day*
Secundum scripturas.	*According to the scriptures.*
Et ascendit in coelum,	*And ascended to heaven,*
Sedet ad dexteram Patris.	*And sitteth at the right hand*
Et iterum venturus est	*of the Father.*
Cum gloria judicare vivos et	*And He shall come again*
mortuos;	*With glory, to judge the living*
Cuius regni non erit finis.	*and the dead;*
Et in Spiritum Sanctum,	*There shall be no end of his*
Dominum et vivificantem,	*kingdom.*
Qui ex Patre Filioque procedit;	*And in the Holy Ghost,*
Que cum Patre et Filio simul	*The Lord and Giver of life,*
Adoratur et conglorificatur;	*Who proceedeth from the Father*
Qui locutus est per prophetas.	*and the Son;*
Et unam sanctam Catholicam	*Who, together with the Father*
Et Apostolicam Ecclesiam.	*and the Son*
Confiteor unum Baptisma in	*Is adored and glorified;*
remissionem peccatorum.	*Who spoke through the prophets.*
Et expecto resurrectionem	*And one holy Catholic*
mortuorum	*And Apostolic Church.*
Et vitam venturi saeculi.	*I confess one baptism for the*
Amen.	*remission of sins.*
	And I expect the resurrection of
	the dead,
	And the life of the world to come.
	Amen.

SANCTUS — chorus

Sanctus Dominus Deus Sabaoth	*Holy is the Lord God of Sabaoth.*
Pleni sunt coeli et terra gloria tua.	*Heaven and earth are full of*
Hosanna in excelsis!	*thy Glory.*
	Hosanna in the highest!

BENEDICTUS — soloists and chorus

Benedictus qui venit in nomine	*Blessed is he who cometh in the*
Domini.	*name of the Lord.*
Hosanna in excelsis!	*Hosanna in the highest!*

AGNUS DEI — soloists and chorus

Agnus Dei,	*O Lamb of God*
Qui tollis peccata mundi,	*That takest away the sins of*
Miserere nobis.	*the world,*
	Have mercy upon us.

DONA NOBIS — tutti

Dona nobis pacem.	*Grant us peace.*

continued on page 37

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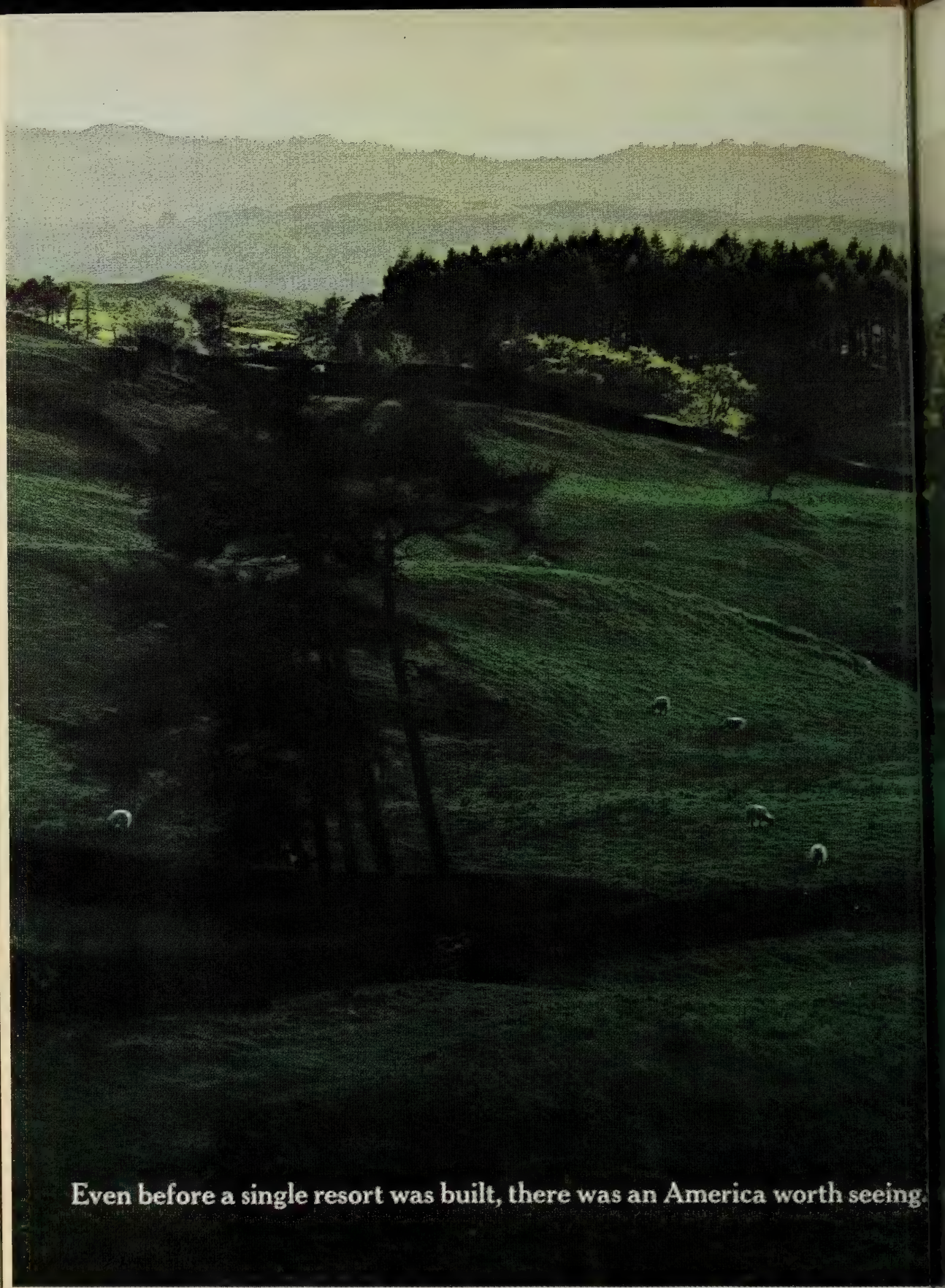
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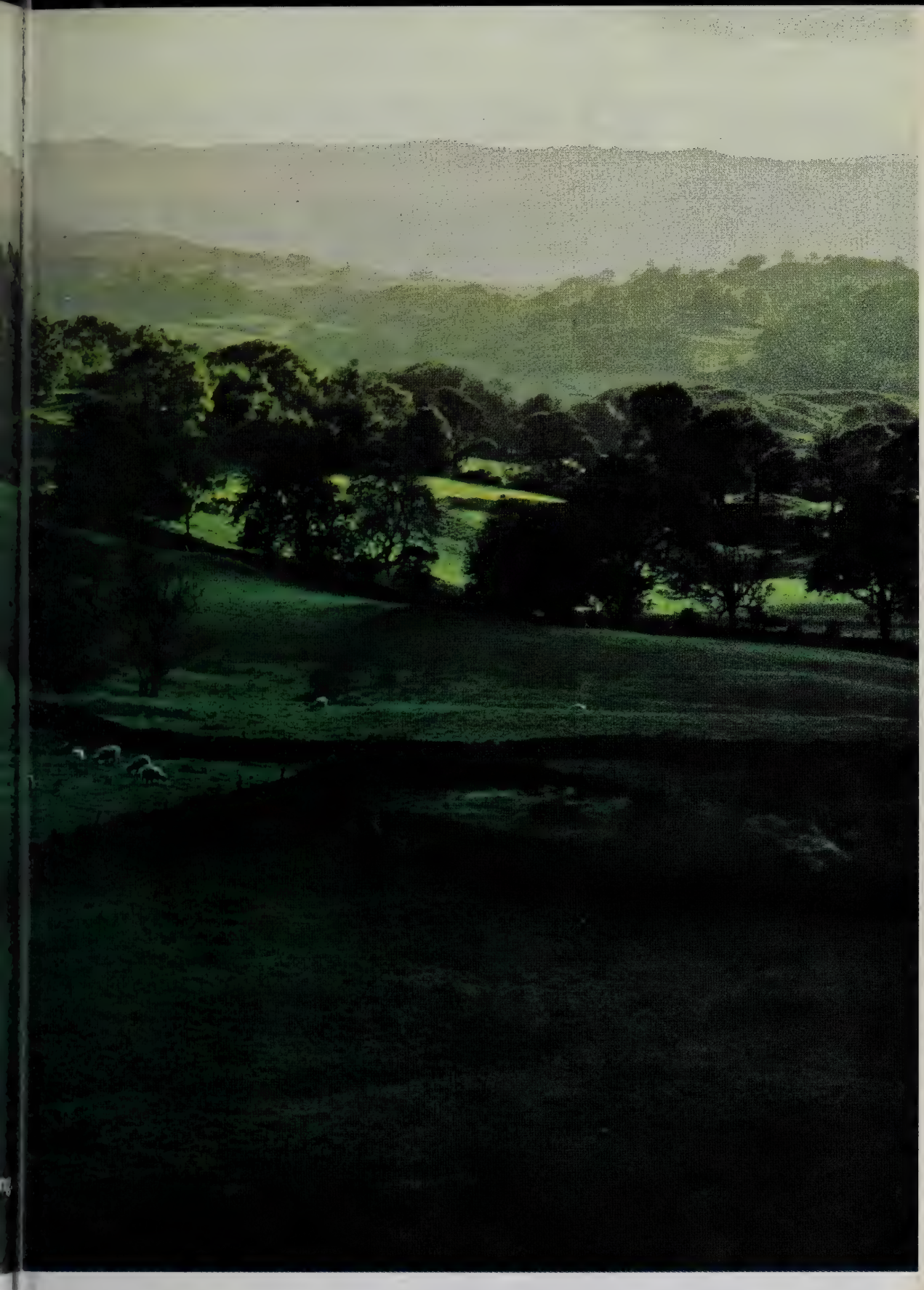
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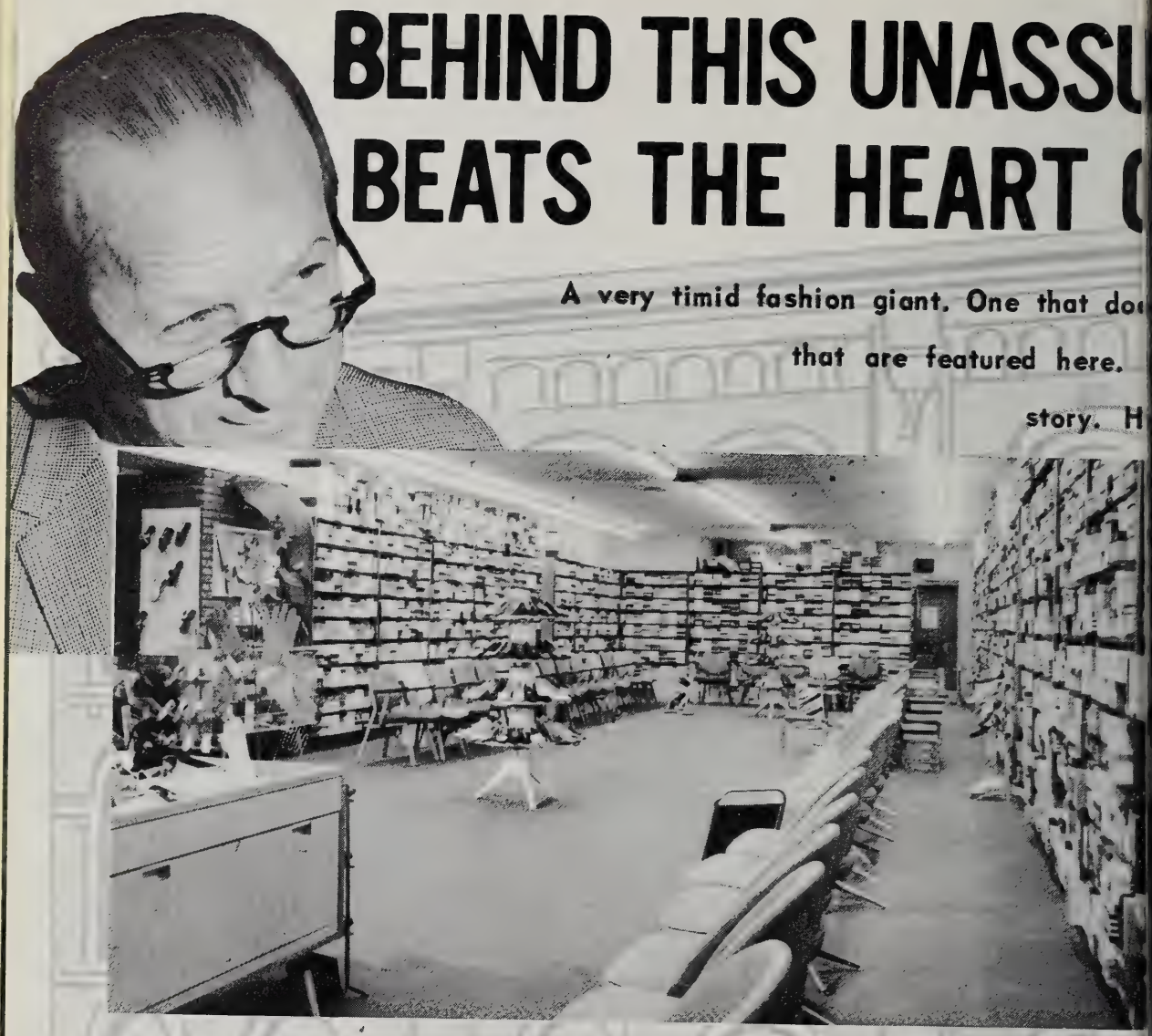
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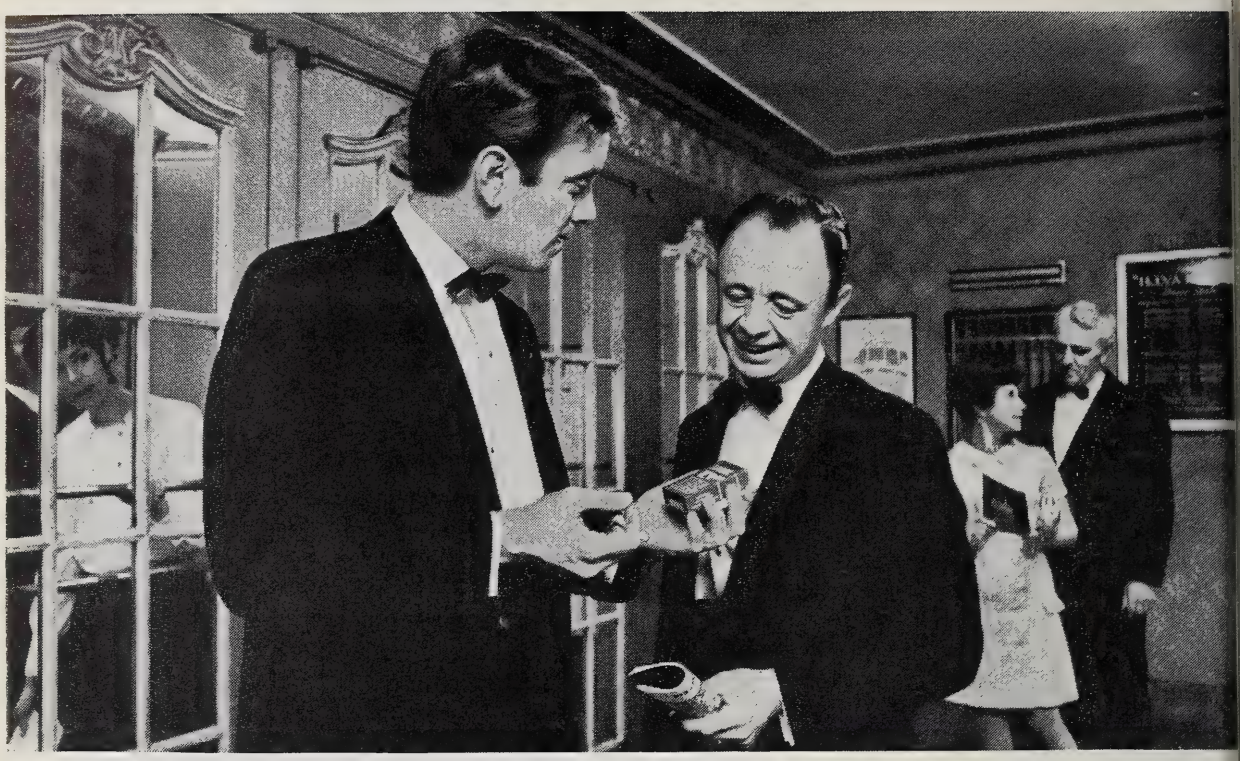
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Program notes for Sunday July 14
by Stanley Sadie

GEORG PHILIPP TELEMANN 1681-1767
Triple concerto in A major for flute, violin and cello

Georg Philipp Telemann, whose bicentenary fell in June 1967, was a close contemporary of Bach and Handel. He was also the most famous German composer of his day: his reputation far eclipsed Bach's, and at least in his native country surpassed Handel's. Born at Magdeburg, he studied science and languages at Leipzig University and obtained his first musical appointment as organist in Leipzig. After various other appointments he settled in Hamburg as the city's director of music and organist of the five main churches there.

Few composers have equalled his output, either for sheer mass or for variety. He wrote many operas, a vast amount of sacred music, and no less prodigious a quantity of instrumental works. It scarcely needs to be remarked that a composer of such enormous output had an extremely fluent, even facile, technique. Handel is said to have commented that Telemann could write an eight-part fugue as easily as most people could write a letter. Critics have been inclined to take Telemann to task for the lack of profundity in his music. But Telemann was a true child of his time: he saw the composer's function as that of a craftsman as well as an artist, whose duty was to produce well finished and agreeable music to satisfy the musical appetites of his employers and of contemporary audiences. In this he triumphantly succeeded, as Bach and Handel frequently did not; and if we realize that Bach and Handel were the greater men, whose music has more to say to us today, we must at least remember that none of the three wrote with an eye to posterity, and that Telemann is not to be blamed for succeeding in what he, and most other composers, attempted to do.

Today's concerto comes from Set I of his *Musique de Table* (or *Tafelmusik*), one of his major instrumental works, published in 1733. Like Handel's *Water Music* or Mozart's divertimentos, it was intended as a background to other activities (not necessarily involving eating, as the title implies). The whole of the *Musique de Table* at a single sitting would be as indigestible as the meal it could accompany, for its three sets (or *Productions*) each comprise about one-and-a-half hours of music, each arranged along the same plan: overture and dance suite; quartet; concerto; trio; solo sonata; conclusion. The plan of the work enabled him to use a variety of musical styles — tuneful and pictorial French dances in the suites, a highly-wrought chamber music language in the trios and especially the quartets, a more Italianate manner in the concertos.

Telemann was particularly skilled at writing in different styles; but he also had a strong enough personality of his own to be easily recognizable whatever stylistic clothes he chose to wear. The triple concerto could scarcely be mistaken for the work of an Italian contemporary like Vivaldi or Locatelli or Manfredini: it has four movements, starting with a slow one, a pattern long considered outmoded by the 1730s in Italy; and it lacks true Italian rhythmic momentum, though in compensation is richer in texture and more elaborately developed.

JOHANN SEBASTIAN BACH 1685-1750
Cantata no. 35 'Geist und Seele wird verwirret'
for contralto and orchestra with organ obbligato

Until the last decade, the dating of Bach's cantatas has been largely a matter of intelligent guesswork. But it has now been shown that most of the guesswork wasn't quite intelligent enough. Two German scholars, Alfred Dürr and Georg von Dadelsen, have examined afresh the manuscripts and early copies: using evidence like the watermarks on the paper, the handwriting of Bach's original copyists, even the positioning of the stitch-holes from the original bindings, they have produced a new and definitive dating. It had long been assumed that, apart from the handful of church cantatas Bach composed in his early days at Mülhausen (1707-8) and particularly Weimar (1708-17), the rest were written over a period of many years while he was Cantor at St Thomas's in Leipzig (1723 to his death in 1750). What is now proved shows a totally different picture: nearly all the cantatas were written during a frenziedly busy spell in Bach's first few years at Leipzig. One complete cycle for the church year was composed in 1723-4, another in 1724-5 (most of Bach's cantatas built around chorales belong to that second cycle). In the 1725-6 year he at first performed at the Thomaskirche a lot of cantatas by his cousin, Johann Ludwig Bach, so his own third cycle is incomplete. Two more cycles followed in the next two years. Thereafter, with an ample reservoir of cantatas on which to draw in the execution of his routine duties, Bach was able virtually to abandon cantata composition.

No. 35 belongs to the third cycle. It was written for the 12th Sunday after Trinity, and had its first performance on September 8 1726. There are two unusual features: it is, like Cantata no. 51, set for solo voice, and has a solo organ part. The two sinfonias of no. 35 in their original form were probably the first and last movements of a violin concerto, and later of a harpischord concerto.

The first aria, 'Geist und Seele', must have formed the second movement (analogy with No. 169 implies as much): Bach added the vocal line — you will hear that it is thematically almost unrelated to the instrumental parts — and may have made other minor changes, possibly extending it. We cannot be certain about the existence of a violin version, but we can about the harpsichord one, for at the foot of the manuscript of the G minor harpischord concerto are to be found its first nine measures; the rest of the work has not survived. There have been attempts to reconstruct earlier versions — a violin one by G. Frotscher was given at Halle, east Germany, in 1951, a harpischord one by Karl Geiringer and graduate students of the University of California, Santa Barbara, at the English Bach Festival, Oxford, in 1965.

The Gospel text for the 12th Sunday after Trinity is Mark vii. 3-37 — the story of Christ laying his hands on a man who stammered and was deaf, and healing him: in the text, the author of which is unknown, there is reference to deafness and dumbness before the wonders of God, to the performance of miracles, and in more general terms to the hands of Christ removing the miseries of man. The cantata divides into

two sections: Sinfonia — Aria — Recitative — Aria; Sinfonia — Recitative — Aria. The first aria (mentioned above) is characterized by its extremely florid organ part with which the expressive, more sustained vocal line is contrasted. In the second the might and justice of God is praised, and this demands the more confident mood which is implied by the use of a major key and by the vigorous scale and arpeggio figuration in the organ. The cheerful C major triplets in the final aria likewise portray confidence in divine mercy.

PART ONE

SINFONIA

ARIA

Geist und Seele wird verwirret,
wenn sie dich, mein Gott, betracht;
Denn die Wunder, so sie kennet
und das Volk mit Jauchzen nennet,
hat sie taub und stumm gemacht.

Spirit and soul are put in turmoil when they look upon you, my God. The soul recognizes your miracles, which the people acclaim with jubilation, and it becomes deaf and dumb.

RECITATIVE

Ich wundre mich, denn Alles, was man sieht, muss uns Verwund'rung geben. Betracht' ich dich, du theurer Gottessohn, so flieht Vernunft, und auch Verstand davon. Du machst es eben, dass sonst ein Wunderwerk vor dir was Schlechtes ist. Du bist dem Namen, Thun und Amte nach erst wunderreich, dir ist kein Wunderding auf dieser Erde gleich. Den Tauben giebst du das Gehör, den Stummen ihre Sprache wieder; ja, was noch mehr, du öffnest auf ein Wort die blinden Augenlieder. Dies, dies sind Wunderwerke und ihre Stärke ist auch der Engel Chor nicht mächtig auszusprechen.

I am full of amazement, for everything that Man looks on must astonish us. I look upon you, dear Son of God, and reason and understanding flee away: you work in such a way that a miracle of your making seems to be a thing of evil. You only are full of miracles in name, in deed and in office; in comparison to you there is no miraculous thing on the earth. To the deaf you restore hearing and to the dumb speech. And further, with one word you open the eyes of the blind. These, these are miracles, and the choir of the angels has not strength enough to proclaim their power.

ARIA

Gott hat Alles wohl gemacht!
seine Liebe, seine Treu' wird uns alle Tage neu.
Wenn uns Angst und Kummer drücket,
hat er reichen Trost geschicket;
weil er täglich für uns wacht:
Gott hat Alles wohl gemacht!

God has created all things well. His love for us renews itself each day. If fear and trouble oppress us, he has sent ample consolation; for every day he guards over us. God has created all things well.

PART TWO

SINFONIA

RECITATIVE

Ach, starker Gott, lass mich doch dieses stets bedenken, so kann ich dich vergnügt in meine Seele senken. Lass mir dein süsses Hephata das ganz verstockte Herz erweichen; ach! lege nur den Gnadenfinger in die Ohren, sonst bin ich gleich verloren. Rühr' auch das Zungenband mit deiner starken Hand, damit ich diese Wunderzeichen in heil'ger Andacht preise, und mich als Kind und Erb' erweise.

Oh mighty God, let me always think on this; so can I embrace you to my soul. Let your sweet breath soften my stubborn heart; place your finger of grace in my ears, otherwise I am immediately lost. Break the bonds which hold my tongue with your strong hand, so that I may praise your miracles by holy devotions and prove myself your child and heir.

ARIA

Ich wünsche mir bei Gott zu leben,
ach! wäre doch die Zeit schon da,
ein fröhliches Halleluja
mit allen Engeln anzuheben.
Mein liebster Jesu, löse doch
das jammerreiche Schmerzensjoch,
und lass mich bald in deinen Händen
mein martervolles Leben enden.

Would that I might live with God. If only the time were already come to raise a jubilant Halleluja with all the angels. My dearest Jesus, relieve the troublesome yoke of my pain, let my life of misery soon be ended, and let me be received into your hands.

GEORGE FRIDERIC HANDEL 1685-1759

Suite from 'The Water Music'

The dust of two-and-a-half centuries has obscured, probably forever, the true facts of the origins of Handel's *Water Music*. The most popular story is the earliest one, coming from the Reverend John Mainwaring, Handel's first biographer, writing in 1760: it tells that the work was first performed on the River Thames in 1715, and that King George I, finding himself serenaded from a neighbouring barge, promptly forgave Handel his truancy (it will be remembered that Handel had been court composer at Hanover, where George I was Elector, and had long overstayed his leave of absence). Like most Handelian anecdotes, this one is doubtful, at best. For one thing, there is another almost equally plausible story about the reconciliation: that it was brought about by the famous violinist and composer Francesco Geminiani who, when asked to play to George I, refused unless Handel could accompany him, as no-one else could follow his temperamental playing.

More to the point, perhaps, is that probably no reconciliation was needed anyway. Before the water-party could have happened, George I had heard Handel's music at the opera house and in the Chapel Royal; there is not a shred of real evidence that ill-will ever existed. Still, it

remains possible that the *Water Music,* or at least some of it, was heard at a royal river party on August 22 1715, when the King and his party sailed from Whitehall to Limehouse, and were regaled with music on the return journey; versions of a few of the movements existed by then. What is certainly true is that it was heard on such an occasion two years later. The event was reported as follows in the *Daily Courant* of July 19 1717:

> On Wednesday [July 17] Evening, at about 8, the King took Water at Whitehall in an open Barge, wherein were also the Dutchess of Bolton, the Dutchess of Newcastle, the Countess of Godolphin, Madam Kilmanseck, and the Earl of Orkney. And went up the River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a Number of Boats, that the whole River in a manner was cover'd; a City Company's Barge was employ'd for the Musick, wherein were 50 Instruments of all sorts, who play'd all the Way from Lambeth (while the Barges drove with the Tide without Rowing, as far as Chelsea) the finest Symphonies, compos'd express for this Occasion, by Mr Hendel; which his Majesty liked so well, that he caus'd it to be plaid over three times in going and returning. At Eleven his Majesty went a-shore at Chelsea, where a Supper was prepar'd, and then there was another very fine Consort of Musick, which lasted till 2; after which his Majesty came again into his Barge, and return'd the same Way, the Musick continuing to play till he landed.

The river party was arranged by Baron Kielmansegge, an important court official who had known Handel since before he left Italy, and whose wife (one of the king's mistresses — the Duchess of Bolton was another) organized the supper and was present on the royal barge.

It is unlikely ever to be known which pieces were played on this occasion, or indeed any other (there was a royal river party in 1736, for which Handel may also have composed music). Handel's own manuscript scores do not survive, and the *Water Music* was not published in anything like complete form until the 1730s: at that time various versions appeared in print, giving different selections of movements; some were in keyboard arrangements, and some also included movements of doubtful authenticity. One point emerges clearly from a study of this material and the two manuscript scores in the writing of Handel's amanuensis: that the pieces fall into three distinct groups, each of them unified both by key (always a significant factor in music of this period) and by instrumentation. The Suite in F is the longest, and includes horns as well as woodwind and strings; that in G is the shortest and the lightest in texture, with its use of flutes and recorders; and the one in D, with trumpets, is probably the most splendid — it has points of resemblance to the kind of suite written by French composers to entertain their king during his festivities at Versailles. It might not be too fanciful to suggest that the Suite in G, having the qualities more of indoor than outdoor music, was intended primarily to amuse George I over his supper, while those in F and D were designed for the journey upstream to Chelsea and downstream back to Westminster respectively — though how Thameside residents may have reacted to trumpets at three in the morning we can only conjecture.

The Suite in F, scored for oboes, bassoon, horns and strings (a continuo harpischord may also have been present on the barge), begins with a French overture. After a recitative-like oboe solo, which Erich Leinsdorf has especially realized for this performance, there comes a fanfare-like movement whose horn writing must have sounded particularly fine across the water; this movement has a slower middle section in D minor incorporating dialogues between woodwind and strings. The Suite continues with a vigorous fast movement in triple time, omitted in today's performance. Then comes the famous air. The sturdy minuet which follows is led off by the horns; its minor-key trio is unusually scored, with two melodies of equal importance — one in the first violins, the other in the middle strings and bassoon. The suite ends with a bourrée and hornpipe, each directed to be played three times over with varying instrumentation.

The next movement is in D minor; its proper place in the *Water Music* is hard to determine, either from its position in the early versions (which varies) or from its key, which qualifies it equally to stand with the movements in F or those in D. It is a concerto-style movement, led off by the woodwind, and has a lot of dialogue between wind and strings. Then on to the more pompous D major movements: first a fanfare-like piece with trumpets (particularly popular in eighteenth-century London — there was a keyboard version published and many times reprinted as 'Mr. Handel's Water Piece'!); then a noble Alla Hornpipe, the movement used by Sir Hamilton Harty to end his famous, but orchestrally prettified, *Water Music Suite*.

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BERKSHIRE FESTIVAL 1968
Beverly Sills sings Mozart's Exultatate, jubilate



The guest conductor

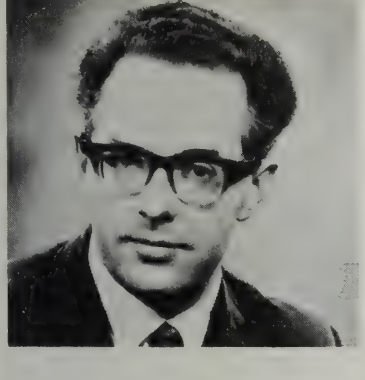


DAVID ZINMAN, conductor of the Netherlands Chamber Orchestra, was born in New York City in 1936. He studies violin at the Oberlin Conservatory, conducting at the Berkshire Music Center, and later was a pupil of Pierre Monteux. After graduate work in composition at the University of Minnesota, where he was also busy conducting, he was invited in 1961 by Monteux to be his assistant in Europe. He made his European debut conducting the Danish State Radio Orchestra, which was followed less than two years later by a successful appearance with the Netherlands Chamber Orchestra.

Since that time David Zinman has conducted the major orchestras in Holland, including the Concertgebouw, and in England, Israel, Italy and Germany. He has also made recordings with the London Symphony Orchestra.

In the spring of 1967 David Zinman conducted seven concerts with the Philadelphia Orchestra, and other engagements in North America include appearances with the Minneapolis, Toronto and Vancouver Symphonies. He conducts the Boston Symphony Orchestra for the first time this weekend.

The soloists



BRIAN RUNNETT, Music Director of the Berkshire Boy Choir, was born in Lancashire, England, in 1935. Coming from a musical family, he was encouraged in his studies from an early age. He won several diplomas for piano and organ and received a Fellowship of the Royal College of Organists with highest honors before he was twenty.

He was appointed Assistant Organist at Chester Cathedral in 1955. Three years later he was awarded his degree in music at Durham University. Winning an organ scholarship at St John's College, Cambridge, he was closely associated with George Guest and the College Choir for three years. He then became a lecturer and University Organist at Manchester University until his appointment as Organist and Master of the Choristers at Norwich Cathedral, the post he now holds.

Brian Runnett has made many recordings, has given recitals in the Royal Festival Hall, London, and in many English cathedrals. He is a frequent broadcaster and made his debut last summer at a BBC Promenade Concert in the Royal Albert Hall.

The soloists



JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. Last year he led their tour to the Soviet Union, Germany and England, and earlier this year a tour to the Virgin Islands and Florida. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA Victor), and by Bach, Brahms, Schoenberg and Sibelius; the Brahms he also played with Leopold Stokowski and the American Symphony Orchestra in New York. Last season he played Dallapiccola's *Tartiniana,* which he will play at Philharmonic Hall next week with the Boston Symphony Orchestra under Erich Leinsdorf, and the Beethoven concerto, which he will play again at Tanglewood on August 18.

Violinist of the Boston Symphony String Trio, Joseph Silverstein is also organizer of the Boston Symphony Chamber Players, a faculty member of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center.



SARAMAE ENDICH, born in Steubenville, Ohio, began playing piano at an early age, and sang in many choral groups at school. After studies at Ohio University, she went to New York, where she worked with Emmy Joseph and Winifred Cecil. After winning several prizes, including the Marion Anderson Award, she received a scholarship to the Berkshire Music Center here at Tanglewood.

Her career has been busy from its beginning. She has sung with most of the major orchestras in the United States, in opera houses on both sides of the Atlantic, and has given frequent recitals. Saramae Endich has appeared many times with the Boston Symphony Orchestra both in Symphony Hall and at the Berkshire Festival. She was also soprano soloist in the *Requiem* of Mozart, which was performed in the Cathedral of the Holy Cross, Boston, by the Boston Symphony Orchestra under Erich Leinsdorf in memory of President John F. Kennedy in January 1964.

The soloists



BEVERLY WOLFF, who has appeared regularly with the Boston Symphony Orchestra in recent seasons in Boston, New York, and at Tanglewood, began her musical career as first trumpet in the Atlanta Symphony. But it was not long before her vocal talents were discovered and she progressed successfully through the Berkshire Music Center and the Academy of Vocal Arts in Philadelphia. Here at Tanglewood she took part in the first performance of Leonard Bernstein's *Trouble in Tahiti,* and later sang the same role in the television première with the NBC Television Opera Company, and made several appearances with the Philadelphia Orchestra. After a short period during which she devoted herself to her family, she resumed her singing career, and has appeared with all the major orchestras in the United States. In the autumn of 1963 she made her debut with the New York City Opera as Cherubino in Mozart's *The Marriage of Figaro,* and has sung regularly with that company ever since. One of the highlights of her appearances with the company has been *Carmen,* a role which she sang during the 1965-66 season. Beverly Wolff's performances of music of the Baroque period are as distinguished as her singing of Mahler and Barber, and she is now recognized as one of the most talented singers of her generation.



ENRICO DI GIUSEPPE, who was born in South Philadelphia, studied at the Curtis Institute under Richard Bonelli and at the Juilliard School under Hans Heinz. After three years as vocal soloist with the US Army Field Band he joined the New Orleans Experimental Opera Theatre. In 1959 he won the American Opera auditions, and made his European debut in Milan. Since that time his career has been assured. He has sung with opera companies in every part of the United States, in Canada and Mexico, in works ranging from Mozart to Menotti.

Joining the Metropolitan National Opera Company in 1964, he sang leading roles during the company's two seasons. He then joined the New York City Opera, where he has appeared regularly since. Enrico Di Giuseppe makes his debut with the Boston Symphony Orchestra this weekend.

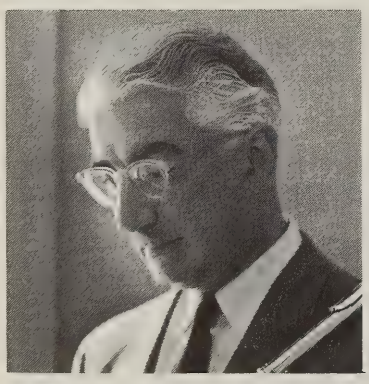
The soloists



PAUL PLISHKA was born twenty-seven years ago in Old Forge, Pennsylvania. His interest in singing began when he went to Montclair State College in New Jersey, and his first experience was with local opera companies. He soon became a regular member of the Paterson (New Jersey) Lyric Opera. A great believer in the value of singing in a repertory opera company, he had the opportunity of taking many leading roles at an unusually early age.

His teacher, Armen Boyajian of the Paterson Opera, took him to sing for Rise Stevens, and he was engaged for the Metropolitan National Opera Company, with whom he toured. In June 1967 he made his debut with the Metropolitan Opera, and he is now a regular member of the company. He makes his debut with the Boston Symphony Orchestra this weekend.

The TANGLEWOOD CHOIR makes its first appearance of the season with the Boston Symphony Orchestra this weekend. Composed mainly of vocal fellowship students in the Berkshire Music Center here at Tanglewood, who have been selected by audition from all parts of the United States, the choir started rehearsals on June 29 under their director Charles Wilson.



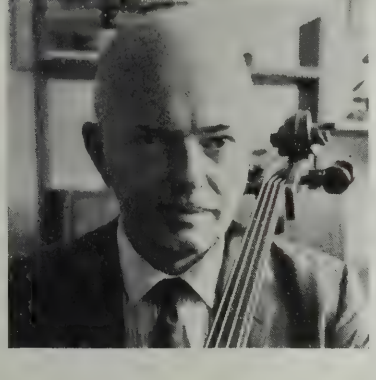
JAMES PAPPOUTSAKIS was born in Cairo, Egypt, of Greek parents. He came to the United States as a boy, and was educated at the Boston Latin School and the New England Conservatory. He studied flute with Georges Laurent, former principal flute of the Boston Symphony Orchestra. He joined the Boston Symphony in 1937 as assistant principal flute, and has also been principal flute of the Boston Pops since that time. He acted as principal when the Orchestra toured under Charles Munch to Japan and Australia, and was soloist with the Zimbler Sinfonietta on their tour to Central and South America. He played a Bach Concerto with the Orchestra at the Berkshire Festival in 1960, and has played several concertos with the Boston Pops.

James Pappoutsakis is a member of the Berkshire Woodwind Ensemble and of the faculties of the New England Conservatory, Boston University and the Longy School. During the last few years he has had eight Fulbright Scholarship winners among his students. His wife, a prize-winning graduate of the Paris Conservatory, was harpist with the Boston Symphony Orchestra under Serge Koussevitzky, and his brother is professor of music at the University of Vermont.

The soloists



ALFRED KRIPS, who was born in Berlin, Germany, studied the violin with Willy Hess, Concertmaster of the Boston Symphony Orchestra from 1904 to 1907, and began his career as a member of the Berlin State Opera Orchestra where he played under many famous conductors, Bruno Walter, Wilhelm Furtwängler, Otto Klemperer and Richard Strauss among them. During his years in Berlin he toured Europe as soloist with a chamber orchestra, and played chamber music with the distinguished pianist Edwin Fischer. In 1934 he came to the United States, auditioned for Serge Koussevitzky and was immediately appointed a member of the Boston Symphony. Twelve years later he became Assistant Concertmaster of the Boston Symphony and Concertmaster of the Boston Pops. As well as playing many solos with Pops, he has performed concertos by Mozart and Bach with the Boston Symphony under Charles Munch and Erich Leinsdorf. A man completely devoted to his art, Alfred Krips is one of Boston's most sought-after teachers, and is on the faculties of the New England Conservatory and the Berkshire Music Center.



MARTIN HOHERMAN was five years old when he began his musical training at the Warsaw Conservatory under the violinist Eli Kochanski. He gave his first concert as cello soloist with the Warsaw Philharmonic, of which he was principal cello, and also conducted the orchestra at that time. When the 1939 war broke out he joined the British Army and later the Army entertainment group, which took him to Egypt, India and Ceylon, and later to England. At the end of the war Martin Hoherman gave recitals in London's Wigmore Hall and throughout England. He returned to Ceylon as controller of western music for the Colombo radio station, and taught several young and very promising Ceylonese cellists, for whom he arranged further studies in London. After Ceylon he went to Canada and then came to Boston; he joined the Orchestra in 1953. Martin Hoherman enjoys composing and has written several songs for children which were performed by choirs he trained for Radio Ceylon. His *Symphonietta for strings* was played in London. He has also written two string quartets and is working on a cello concerto. First cello of the Boston Pops and associate first cello of the Boston Symphony, he was a member of the Bel Arte Trio for several years, and is principal cello of the Opera Group of Boston. Apart from teaching and playing the cello Martin Hoherman also plays the tenor saxophone and the mandolin, both of which he has played with the Orchestra, as well as celesta, clarinet, banjo, piano, accordion and double bass.

A selection of recordings by the
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF

FINE	
Symphony 1962 — Toccata Concertante Serious Song	LM/LSC 2829
GINASTERA	
Piano Concerto (Martins) *with* Variaciones Concertantes	LM/LSC 3029
MAHLER	
Symphony no. 1	LM/LSC 2642
Symphony no. 3 (Verrett, New England Conservatory Chorus, Boston Boychoir)	LM/LSC 7046
Symphony no. 5	LM/LSC 7031
Symphony no. 6	LM/LSC 7044
MENDELSSOHN	
A midsummer night's dream (Saunders, Vanni, Swenson, Metropolitan Opera Chorus)	LM/LSC 2673
MOZART	
Symphony no. 41 *with* Eine kleine Nachtmusik	LM/LSC 2694
Requiem Mass (Kennedy Memorial Service)	LM/LSC 7030
PROKOFIEV	
Symphony no. 5	LM/LSC 2707
Symphony no. 6	LM/LSC 2834
Symphony-Concerto (Mayes) *with Fauré Elegy*	LM/LSC 2703
Music from Romeo and Juliet	LM/LSC 2994
Piano Concertos 1 and 2 (Browning)	LM/LSC 2897
Piano Concertos 3 and 4 (Browning)	LM/LSC 3019
Piano Concerto no. 5 (Hollander) *with* Violin Concerto no. 1 (Friedman)	LM/LSC 2732
Violin Concerto no. 2 (Perlman) *with Sibelius Violin Concerto*	LM/LSC 2962

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BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Director*



THE COMING WEEK AT TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Sunday July 14

10.30 am
Theatre

VIOLONE ENSEMBLE
Dvořák: Quintet in G op. 77

2.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*

Friday July 19

7 pm
Shed

Weekend Prelude
Sonatas for cello and piano
Beethoven: Sonata in A major op. 69
Brahms: Sonata no. 2 in F major op. 99
ZARA NELSOVA and GRANT JOHANNESEN

9 pm
Shed

BOSTON SYMPHONY ORCHESTRA
STANISLAW SKROWACZEWSKI *conductor*
Berlioz: 'Le Corsaire' Overture
Lutoslawski: Concerto for Orchestra
Dvořák: Symphony no. 7 in D minor (old no. 2)

Saturday July 20

10.30 am
Shed

BOSTON SYMPHONY ORCHESTRA — Open Rehearsal
ERICH LEINSDORF *conductor*

8 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Wagner: 'Flying Dutchman' Overture
Bartók: Concerto for Orchestra
Tchaikovsky: Piano concerto no. 1
VAN CLIBURN

Sunday July 21

10.30 am
Theatre

NEW ENGLAND WIND QUINTET

2.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Beethoven program
Symphony no. 2
Symphony no. 8
Piano concerto no. 5 'Emperor'
GRANT JOHANNESEN

Ticket prices per concert: general admission $2.50; reserved seats $3.50, 4, 4.50, 5, 5.50, 6.50, 7 and 7.50 (box seat).
Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240
(telephone (413) 637-1600)

THE COMING WEEK AT TANGLEWOOD

BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Music Director*

Tuesday July 16
8 pm — Chamber Music
Theatre

Wednesday July 17
8 pm — CONTEMPORARY TRENDS
Shed — JUDY COLLINS
THE MODERN JAZZ QUARTET
DON ELLIS AND THE DON ELLIS ORCHESTRA
Ticket prices for this concert only: general admission $2.50; reserved seats $3, $4, $5 and $5.50 (box seats)

Thursday July 18
8 pm — BERKSHIRE MUSIC CENTER ORCHESTRA
Theatre

Saturday July 20
2.30 pm — Recital by The Vocal Fellows
Theatre

The programs of the Berkshire Music Center listed on this page are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, chamber music ensembles, choruses, solo players and singers take part in an extensive program of study, instruction and performance. Also on the BMC schedule are a Festival of Contemporary Music and a series of Contemporary Trends concerts.

The Berkshire Music Center is in part supported through the generosity of The Friends of Music at Tanglewood. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at $25 entitles a family to attend all BMC events without further contribution; an Individual Season Membership at $15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event are asked to contribute one dollar at the gate.

Further information about Berkshire Music Center events is available from the Friends Office
Tanglewood, Lenox, Massachusetts 01240
(telephone (413) 637-1600)

A selection of recordings by the
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF

BARTÓK	
Concerto for Orchestra	LM/LSC 2643
Violin Concerto (Silverstein) *with Stravinsky Violin Concerto*	LM/LSC 2852
BEETHOVEN	
Symphony no. 3 (Eroica)	LM/LSC 2644
Symphony no. 4 *with* Leonore Overture no. 2	LM/LSC 3006
Symphony no. 7 *with* Coriolan Overture	LM/LSC 2969
Piano Concerto no. 1 (Rubinstein)	LM/LSC 3013
Piano Concerto no. 3 (Rubinstein)	LM/LSC 2947
Piano Concerto no. 4 (Rubinstein)	LM/LSC 2848
Piano Concerto no. 5 (Rubinstein)	LM/LSC 2733
BRAHMS	
Symphony no. 1	LM/LSC 2711
Symphony no. 2	LM/LSC 2809
Symphony no. 3	LM/LSC 2936
Symphony no. 4	LM/LSC 3010
Piano Concerto no. 1 (Rubinstein)	LM/LSC 2917
Piano Concerto no. 1 (Cliburn)	LM/LSC 2724
CARTER	
Piano Concerto (Lateiner) *with*	LM/LSC 3001
COLGRASS	
As quiet as	
DVOŘÁK	
Symphony no. 6 *with Two Slavonic Dances*	LM/LSC 3017

The Boston Symphony Orchestra
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BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Director*

CONTEMPORARY MUSIC ACTIVITIES

GUNTHER SCHULLER *Head*

Wednesday July 17 at 8 pm

CONTEMPORARY TRENDS CONCERT

JUDY COLLINS

THE MODERN JAZZ QUARTET

JOHN LEWIS *piano*
PERCY HEATH *bass*
MILT JACKSON *vibraharp*
CONNIE KAY *drums*

DON ELLIS

and the

DON ELLIS ORCHESTRA

There will be two intermissions

John Lewis plays the Steinway piano

BALDWIN is the official piano of the Berkshire Music Center



JUDY COLLINS, who appears later this summer in *The Threepenny Opera*, was born in Seattle. Her father, Chuck Collins, was a radio star on the West Coast. She was trained originally as a concert pianist, and took up the guitar and began her career as a folk-singer much later. As one of the leaders in the revival of interest in the folk idiom, she is now known throughout the world, and has played in England, Poland, Russia, Australia and New Zealand as well as in all parts of the United States.

Judy Collins is a person with commitment and wide taste: she enjoys skiing, Thomas Hardy, admires Joan of Arc, and is of course passionately devoted to music.



THE MODERN JAZZ QUARTET has had a profound effect on the performance practices of jazz. By following close rules of stage arrangement and dress, they have forced their audiences to concentrate wholly on their music. They are a truly unified group — there is no room for individual showmanship. The Quartet has devised a practicable method for creative and formal improvisation by four musicians simultaneously, and their achievement in this technique is unparalleled. In addition to frequent solo appearances, the Quartet has performed with several American and Japanese symphony orchestras in compositions for jazz quartet and orchestra. Their vital contribution to the art of jazz during the last ten years has been acknowledged by critics throughout the world.



DON ELLIS, who was born in 1934, started to play the trumpet at an early age. He majored in composition at Boston University, and began playing in classes at the Berklee School. John Coffey, then a member of the Boston Symphony Orchestra, was his instructor. Don Ellis joined the Glenn Miller Orchestra, then played in two jazz orchestras in the US Army. After service he played in many of the famous bands, became a graduate student at UCLA, where his interest in Indian music was born, then went to the University of Buffalo as a Creative Assistant. Returning to California, he decided to form a large band, putting to use the new rhythmic ideas he had learned at UCLA from his studies of Indian music. The band became famous after an appearance at the Monterey Jazz Festival, and has made several successful recordings.

BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

Friday July 19 at 7 pm

ZARA NELSOVA *cello*

GRANT JOHANNESEN *piano*

BEETHOVEN — Sonata for piano and cello in A major op. 69

Allegro ma non tanto
Scherzo
Adagio cantabile

BRAHMS — Sonata for piano and cello no. 2 in F major op. 99

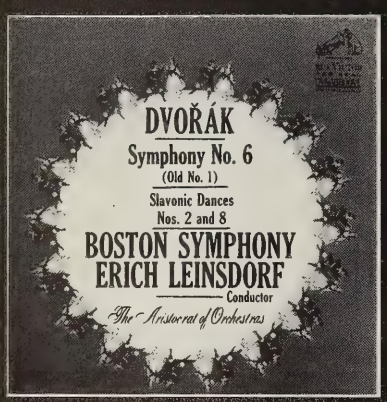
Allegro vivace
Adagio affetuoso
Allegro passionato
Allegro molto

Grant Johannesen plays the Steinway piano

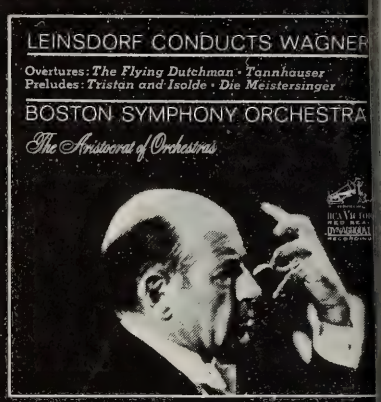
BALDWIN PIANO
RCA VICTOR RECORDS

The Boston Symphony Orchestra under Erich Leinsdorf

New Releases on Red Seal

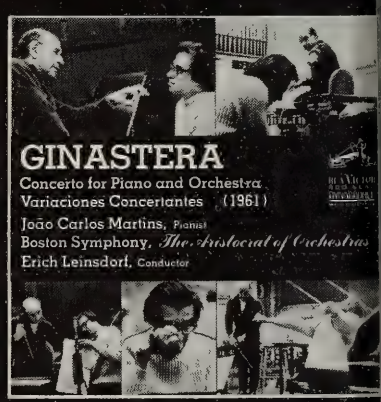












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BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Friday July 19 at 9 pm

STANISLAW SKROWACZEWSKI *conductor*

BERLIOZ — Overture 'Le Corsaire'*

LUTOSLAWSKI — Concerto for orchestra
- Intrada
- Capriccio notturno e arioso
- Passacaglia, toccata e corale

intermission

DVOŘÁK — Symphony no. 7 in D minor op. 70
- Allegro maestoso
- Poco adagio
- Scherzo: vivace-poco meno mosso
- Finale: allegro

The program notes for tonight's concert begin on page 21

BALDWIN PIANO
RCA VICTOR RECORDS*

Van Cliburn

"...his virtuosity remains an awesome matter

The New York Times



Red Seal Recording

Available on Stereo 8 Cartridge Tape

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BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Saturday July 20 at 8 pm

ERICH LEINSDORF *conductor*

WAGNER — Overture to 'Der fliegende Holländer'*

BARTÓK — Concerto for orchestra*

Andante non troppo — allegro vivace
Giuoco delle coppie: allegro scherzando
Elegy: andante non troppo
Intermezzo interrotto: allegretto
Finale: presto

intermission

TCHAIKOVSKY — Concerto for piano and orchestra no. 1 in B flat op. 23*

Allegro non troppo e molto maestoso — allegro con spirito
Andantino semplice — allegro vivace assai
Allegro con fuoco

VAN CLIBURN

Van Cliburn plays the Steinway piano

The program notes for tonight's concert begin on page 24

The first part of this evening's concert is being televised in color by WGBH, Boston. Occasional scenes of the audience may be included.

BALDWIN PIANO
RCA VICTOR RECORDS*

BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Sunday July 21 at 2:30 pm

ERICH LEINSDORF *conductor*

BEETHOVEN

Symphony no. 2 in D major op. 36

Adagio molto — allegro con brio
Larghetto
Scherzo: allegro
Allegro molto

Symphony no. 8 in F major op. 93

Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

intermission

Concerto for piano and orchestra no. 5 in E flat op. 73
'The Emperor'*

Allegro
Adagio un poco mosso
Rondo: allegro ma non tanto

GRANT JOHANNESEN

Grant Johannesen plays the Steinway piano

The program notes for this afternoon's concert begin on page 37

This afternoon's concert is being televised in color by WGBH, Boston. Occasional scenes of the audience may be included.

BALDWIN PIANO
RCA VICTOR RECORDS*

Program notes for Friday July 19

HECTOR BERLIOZ 1803-1869
Overture 'Le Corsaire' op. 21

Hans von Bülow, after conducting *The Corsair Overture* at Meiningen, wrote that it 'went like a shot from a pistol', plainly alluding to the sharp staccato chords for the full orchestra that punctuate light lyrical passages. It is a dashing and debonair overture, enlivened by the wit of brilliant string writing.

The title incites one to find in this overture the musical embodiment of the reckless adventurer of Byron's poem. Unfortunately for those who take such titles as reliable guides to the composer's intention, Berlioz called this Overture at its first performance *La Tour de Nice*. Only later did he change the name to *Le Corsaire Rouge*, and finally, *Le Corsaire*. And yet, Byron's Corsair, the sea-roving outlaw with his fine contempt of all men, his complete ruthlessness matched by a complete gallantry toward women, must have well fitted the composer's mood when he sketched the Overture on his journey to Rome in 1831 — as he probably did. In his memoirs, Berlioz reveals that the poetry of Byron held him in captivation at this time. He carried his Byron into St Peter's Cathedral. 'Never did I see St Peter's without a thrill. It is so grand, so noble, so beautiful, so majestically calm! During the fierce summer heat I used to spend whole days there, comfortably established in a confessional, with Byron as my companion. . . . There, at my leisure, I sat drinking in that burning poetry. I followed the Corsair in his desperate adventures; I adored that inexorable yet tender nature — pitiless, yet generous — a strange combination of apparently contradictory feelings: love of woman, hatred of his kind.

The listener to Berlioz's Overture would do well not to inquire too specifically into the nature of the dreams which may have produced the musical images — dreams compounded of Shakespeare, Byron, a host of fresh impressions gathered in Italy, and the immediate spell of a gleaming Mediterranean spring.

John N. Burk

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WITOLD LUTOSLAWSKI born 1913
Concerto for orchestra

When scores to Lutoslawski's *Funeral Music* began to filter into this country around 1958, they caused quite a sensation among those fortunate enough to see them. After a dozen years of 'socialist realism' in the Eastern European countries, Poland's major composer had written a twelve-tone work. For musicians, this was a further indication of the thirst the Poles must have had for the liberalization of life in their country that occurred in 1956 (just prior to the similar and tragic attempt in Hungary). Lutoslawski, as a matter of fact, had experimented with twelve-tone techniques during the German occupation in some short, polyphonic brass pieces. After the war, in 1945, another element stimulated Lutoslawski's style when the government's publishing house asked the composer to arrange some Polish folk melodies for piano, for school use. The result was a combination that Lutoslawski was subsequently to use in his larger works: simple folk tunes with atonal, or pseudo-atonal, harmonies.

It was also in 1950 that Lutoslawski began the *Concerto for orchestra,* which he finished four years later. The work synthesized all his musical tendencies up to that time. Poland was still isolated musically from the West, and Lutoslawski's personal involvement with contemporary music remained influenced primarily by such relative old-timers as Stravinsky, Bartók, and Hindemith. On the other side of the ledger, the *Concerto for orchestra* is filled with material of a folk origin.

The concerto is scored for a large orchestra of 3 flutes, 2 piccolos, 3 oboes and english horn, 3 clarinets and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 4 trumpets, 4 trombones and tuba, timpani, snare drum, 3 small drums (soprano, alto, tenor), military drum, bass drum, cymbals, tamtam, tambourine, xylophone, glockenspiel, celesta, 2 harps, piano and strings. The first and last movements are in F sharp, the middle movement in B flat minor. Over a pedal F sharp in the basses, bassoons and harp at the beginning of the *Intrada,* cellos give out with the main theme which, like much folk and Lutoslawski music, revolves around the repetition of a limited number of notes. The entire movement, *Allegro maestoso,* is in 9/8, with little rhythmic adventure, but with an interplay of instrumental timbres and a feeling of musical solidity that sets the stage for the subsequent movements.



The second movement, *Capriccio notturno e arioso,* serves as a scherzo. A skittering capriccio, mainly in the strings and winds, with odd beats thrown in among its basic 3/4 vivace, sandwiches the brassy arioso; this, acting as a trio, is decidedly slower in movement, while keeping the same 'beat'. As a matter of fact, all three movements are basically three beats to a measure, and basically fast.

The finale, however, begins *Andante con moto,* with divided basses and harp exposing a passacaglia theme canonically. Figures in the other instruments, led by the piano and followed by a horn, pile up on each other as the tempo imperceptively increases throughout this part of the movement, with an interruption. After the sudden fall back to the original tempo, the speed again increases up to — another fall. The passacaglia is over, but its theme becomes a vigorous toccata, *Allegro giusto,* still 'in three'. The various instruments are shown in solo passages and in combinations. Again the tempo increases, this time by several stages, and the brass superimpose a chorale on the whole. It concludes like a powerhouse.

Leonard Marcus

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ANTONIN DVOŘÁK 1841-1904
Symphony no. 7 in D minor op. 70

This symphony, formerly known as no. 2, was completed early in 1885. The first performance was at a concert of the London Philharmonic Society on April 22 of that year, when Dvořák himself conducted. It was first published by Simrock shortly after the first performance. Dvořák had a great ambition for special success in his D minor Symphony. He was already very popular in London and had been elected a member of the Philharmonic Society, whose history he was well aware was honorably connected with Beethoven's Ninth. Otakar Sourek, Dvořák's biographer, remarks: 'The request made by the London Philharmonic provided a welcome pretext for the early realization of a work which sooner or later would have had to be written.' In other words, this score was the result of special planning. 'Dvořák worked at the D minor Symphony with passionate concentration and in the conscious endeavor to create a work of noble proportions and content, which should surpass not only all that he had so far produced in the field of symphonic composition, but which was also designed to occupy an important place in world music.'

There is more than one evidence of anticipation on the composer's part. He wrote to a friend, Antonín Rus, at the end of 1884: 'Now I am occupied with my new Symphony for London, and wherever I go I have nothing else in mind but my work, which must be such as to make a stir in the world and God grant that it may!' He was stimulated by the then recent Third Symphony of Brahms for which he had boundless admiration, and also remembered that Brahms had expressed a confident hope that his next symphony after the one in D major would be 'quite different'. Simrock, having been told by Dvořák that

he was making good progress with the new symphony, was so interested in the work that he commissioned the violinist Leopold Auer to visit the composer in Prague to see how far it had progressed. On March 25, having finished his score, Dvořák had written to Simrock: 'Whatever may befall the Symphony, it is, thank God!, completed. In London it is to be played for the first time on April 22, and I am curious as to the result.' The Symphony was received with great acclaim in St James Hall, and accounted at least as important as the *Stabat Mater*. The performance in Vienna under Richter was less successful, and caused Richter to apologize for the taste of that public as 'something unaccountable'. Von Bülow, however, carried it to a decided victory in Berlin in 1889. It was Bülow who referred to Dvořák as 'Caliban' on account of his shaggy mane, and who described him to his wife as 'a genius who looks like a tinker'.

Simrock, in taking on the Symphony, complained that Dvořák's larger works did not sell, and offered him 3,000 marks while asking for a new series of the more marketable Slavonic Dances. Dvořák's answering letter suggests the hard-headed peasant negotiating a shrewd deal in the market place.

'(1) If I let you have the Symphony for 3,000 marks, I shall have lost about 3,000 marks because other firms offer me double that amount. I should very much regret it if you were, so to speak, to force me into this position;

'(2) Although such big works do not at once achieve the material success we could wish, nevertheless the time may come that will make up for it; and

'(3) Please remember that in my Slavonic Dances you have found a mine not lightly to be underestimated;

'(4) If we look at this from a common sense point of view, reconsidering all you have indicated in your last letter, it leads to the plain conclusion: that I should write no symphonies, no big vocal works and no instrumental music; only now and then perhaps a couple of "Lieder", "Piano Pieces" and "Dances" and I don't know what sort of "publishable" things. Well, as an artist who wants to amount to something, I simply cannot do it! Indeed, my dear Friend, this is how I see it from my standpoint as an artist. . . . Please remember that I am a poor artist and father of family. . . .'

Simrock obligingly doubled the fee.

John N. Burk

Program notes for Saturday July 20

RICHARD WAGNER 1813-1883

Overture to 'Der fliegende Holländer' (The flying Dutchman)

There are excellent grounds for the assertion that *Der fliegende Holländer* marked Wagner's emergence as an artist. He himself felt it: 'From here begins my career as a *poet*', he remarks, 'and my farewell to the mere concocter of operatic texts.' *continued on page 33*

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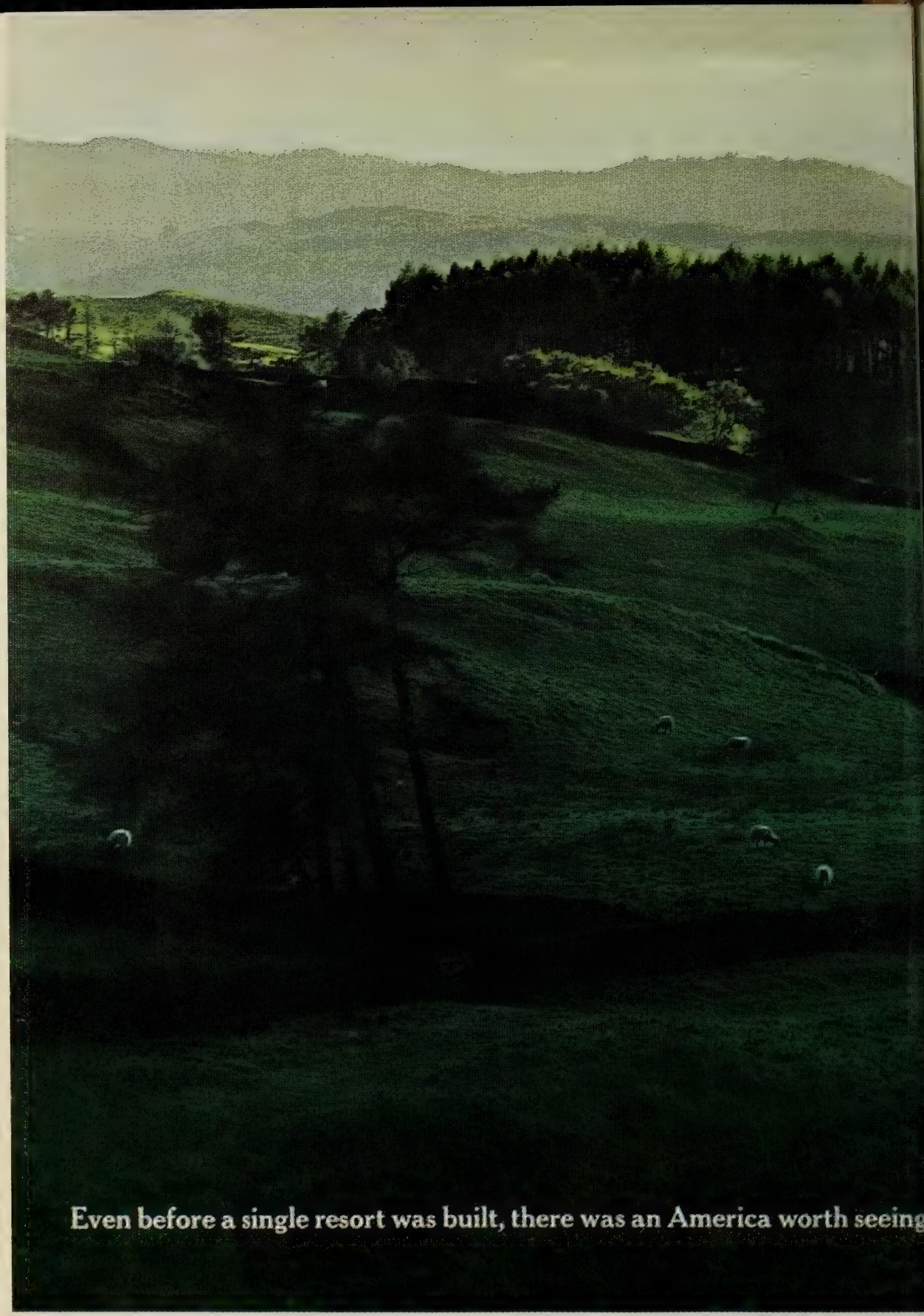
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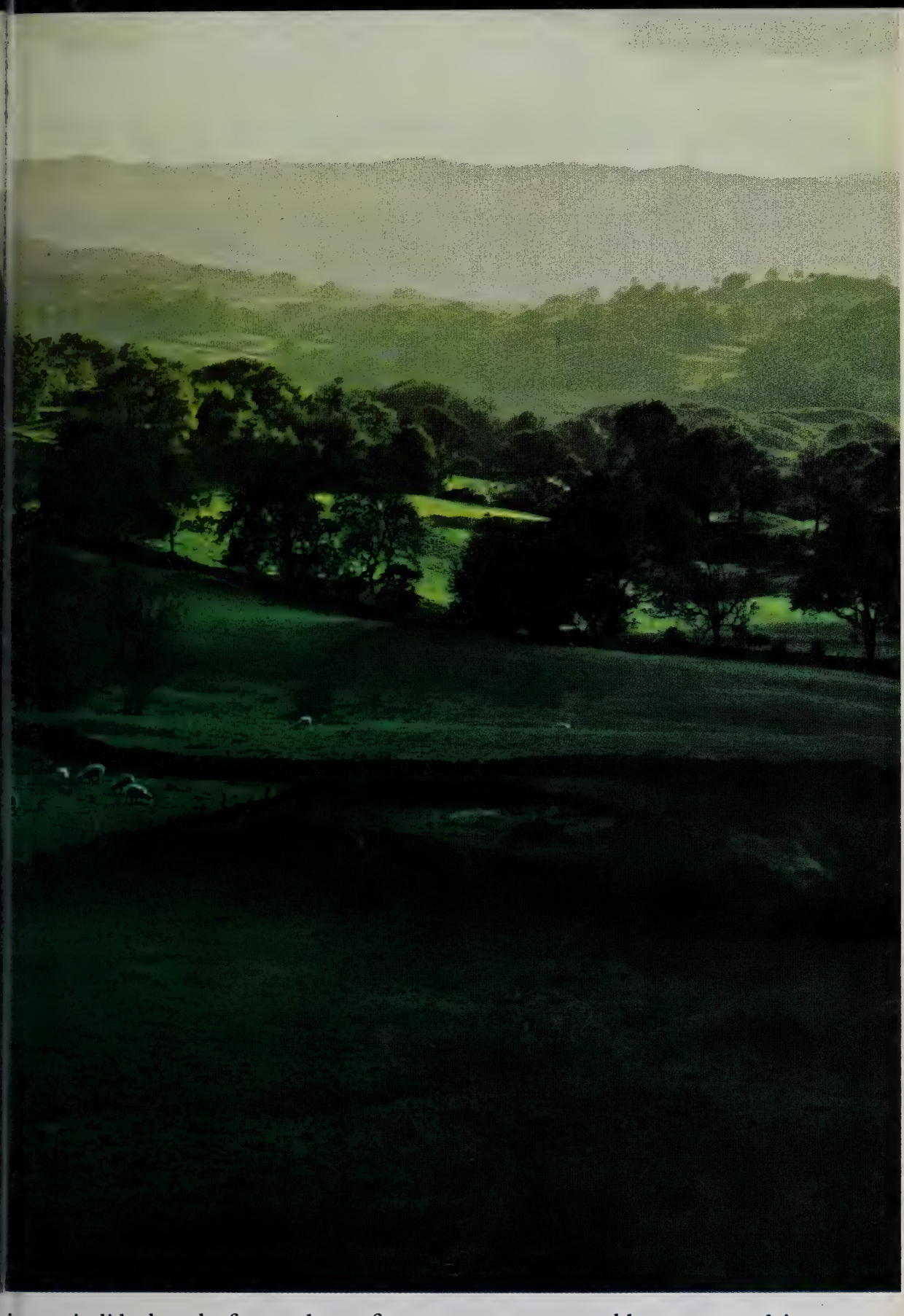
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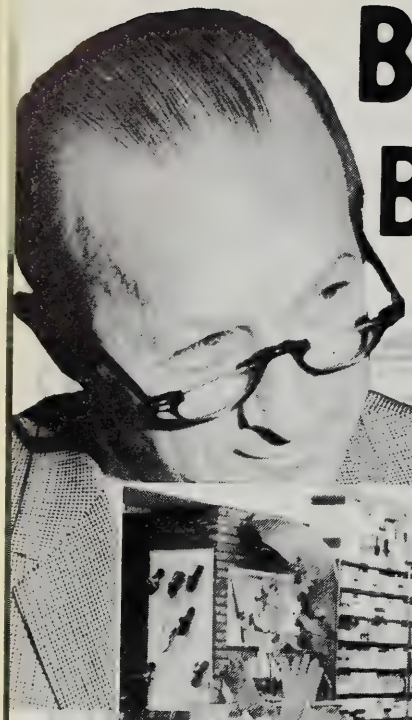
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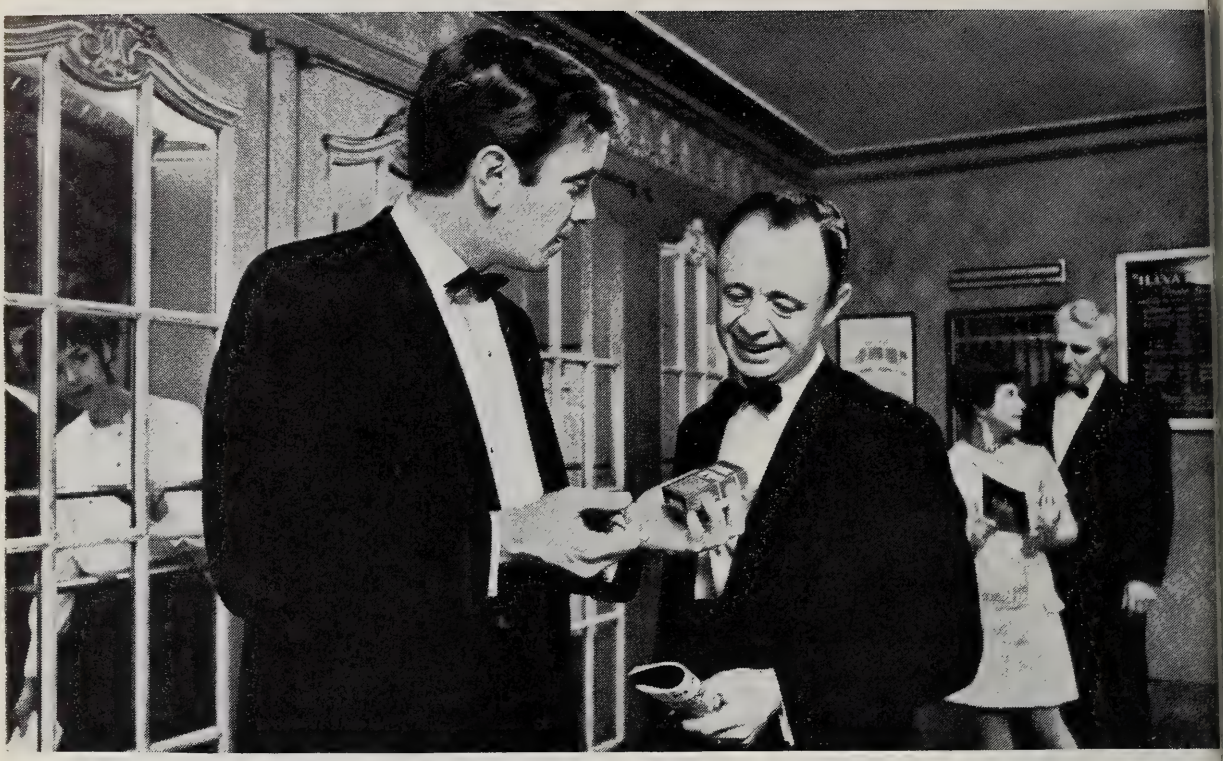
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The dramatic nature of this step can be appreciated by a consideration of *Rienzi,* which preceded *Flying Dutchman* by only a year. *Rienzi* has passages of beauty and grandeur, but it is indeed a 'concoction' — a putting-together of certain historical-drama elements with an entirely conventional love story, cast in a framework of grand opera which would find a comfortable spot in the Spontini-to-Meyerbeer line. The essence of *Der fliegende Holländer* is poetic: the composer, seized by the expressive possibilities of a subject — its atmosphere, its central statement — seeks to cast it in the most direct way, rejecting as irrelevant anything which does not contribute to that atmosphere and statement. If he is yet some distance from the goal, the decisive step has been taken — it is leagues from the five incident-packed acts of *Rienzi* to the single act (though usually not performed as such) and single essential action of *Der fliegende Holländer.*

Wagner saw his Dutchman as a folk-derived blend of Ulysses and The Wandering Jew, and he saw this tortured, restless figure's potential salvation in the unquestioning love of a quintessential woman. It is Wagner's first expression of the notion of redemption through the intuitive feminine spirit — a notion to which he returns, with increasingly mature and subtle perceptions, throughout the remainder of his career.

Though Wagner had been interested in the subject as early as 1838, he actually wrote the opera in a very short time, in 1841. It received its première on January 2 1843 at Dresden, with the composer conducting. The famous overture is almost a précis of the opera itself, expressing in alternate and combined thematic development the torment and obsession of the Dutchman, the redeeming commitment of Senta, and the pervading presence of the northern seas and the men who work on them.

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Conrad L. Osborne

BÉLA BARTÓK 1881-1945
Concerto for orchestra (1943)

Two years and two months before he was to die, Bartók was very far from being the popular composer he became so quickly after he had fulfilled the primary requirement for immortality. He was among the *least*-performed of leading contemporaries, actually. For that and other reasons he was not a happy man. He was also an extraordinarily poor man, notwithstanding the lengthy and respectful entries about him in the encyclopedias. On top of all this, he was physically a sick man (though his ailment was not yet correctly diagnosed — in the early 1940s medical science knew little about leukemia). His physicians were in despair, and so was he.

And then, one warm day in that summer of 1943, there arrived at Bartók's small room in Doctors Hospital an unannounced caller whose very eminence must have given the patient reason to doubt that the world had forsaken him. In various accounts this famous

visitor is described as a 'mysterious stranger' — an allusion to the unknown patron who commissioned a Requiem from the dying Mozart, and simultaneously an implication that Bartók never before had met his unexpected guest.

The folklore must give way to facts: the distinguished caller was Serge Koussevitzky, who had introduced both Bartók the pianist and Bartók the composer to Boston Symphony audiences as far back as 1928. As of 1943 they did not count each other as close friends, to be sure. But one cannot doubt for a moment that each of these men knew the artistic measure of the other.

Koussevitzky had come alone. Accepting the only chair, he drew it close to the bed and began at once to explain his mission. Aware that the fiercely proud composer would accept neither charity nor an assignment he did not feel able to undertake, the conductor did not 'offer' a commission to the desperately ill Bartók. Instead, lying as matter-of-factly as he could, he reported that he was acting as a courier for the Koussevitzky Foundation (set up as a memorial to his late wife Natalie) and that he was bound to leave a check for $500 with Bartók whether or not any new piece would be forthcoming. This figure, he added, was only half of what had been set aside. Another $500 would be paid upon receipt of the score it was hoped that Bartók could write. But the first $500 was his irrevocably.

The composer made no direct reply, but it was clear to Koussevitzky (so he subsequently disclosed) that the invalid suddenly had developed a determination to recover. For fully an hour the two talked with more and more animation on a variety of subjects. Then a nurse came in and motioned to the visitor that it was time for him to leave. Orthodox medicine has no explanation for the speedy, if temporary, recuperation that ensued. The grimmest prognoses would be confirmed soon enough, but after Koussevitzky's visit Bartók rallied so astonishingly that the incredulous specialists authorized his discharge from the hospital.

Seeking the sun, Bartók wandered southward. He stopped at Asheville, North Carolina, where he rented a piano-less room and started composing. Almost immediately his publisher's New York office began to receive urgent requests for music paper. As fast as the bundles arrived he wrote for more. There and then, between August 15 and October 8, the *Concerto for orchestra* became a reality. Bartók sent the autograph manuscript for copying in three separate batches as the work took shape. Bartók was present in Symphony Hall for the première of his *Concerto for orchestra* on December 1 1944, and I clearly remember his acknowledging the applause with diffident little bows. On the following January 10 came the first New York performance, again by the Boston Symphony under Koussevitzky. It was a bitter cold night, but Carnegie Hall never seemed warmer. Bartók's health once more had taken a turn for the worse, and Koussevitzky had to lead the small, stooped figure onstage very, very slowly while the house cheered and cheered. Then the conductor slipped quickly out of sight and left Bartók alone for the audience to deal with as he was sure they would.

One would never guess from this marvelously witty, powerfully affirmative work that this score was the orchestral last will and testament of a

frail, failing man who weighed something under eighty-seven pounds. Its triumphant success renewed his confidence, all right; but there was no renewing his vigor. Eight months after that thunderous ovation in Carnegie Hall, Béla Bartók was dead.

James Lyons

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PETER ILYICH TCHAIKOVSKY 1840-1893
Concerto for piano and orchestra no. 1 in B flat minor op. 23

It is a curious fact that Tchaikovsky's two famous concertos, concertos which yield to none in popularity today, were met with downright rejection when first examined by the virtuosos to whom the composer submitted them for an opinion. The Violin concerto was declared unplayable by Leopold Auer and thus given a reputation which had to be lived down. The Piano concerto fared no better when it was first tried out by Nicholas Rubinstein in 1874 in an empty classroom of the Moscow Conservatory. Rubinstein was the Director, a famous pianist like his brother Anton, and Tchaikovsky's close friend.

When the composer had finished, Rubinstein burst into a storm of invective, tearing the work to pieces in every part. Tchaikovsky was wounded to the quick. His letters on the subject show not so much the anger of an outraged artist as dismay at the tone of what seemed to him hard dislike from one he had deeply loved.

Tchaikovsky, on breaking with Rubinstein, struck his name from the score, and inscribed in its place that of Hans von Bülow, whom he had not yet met but who, according to their mutual friend Klindworth, had been enthusiastically making known his piano pieces. Bülow warmly embraced this opportunity to play the Concerto as a new gospel from Russia, and wrote to Tchaikovsky, in acknowledgement of the dedication, phrases which stand in grotesque contrast to the reported phrases of Rubinstein: 'The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clarity and the unity of the work. The form is so mature,

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ripe, distinguished in style, intention and labor being everywhere concealed. I would weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer and those who are destined to enjoy it.'

When the Concerto was first performed by Bülow with B. J. Lang conducting, the program of the concert in Music Hall, Boston, carried this announcement:

'The above grand composition of Tchaikovsky, the most eminent Russian maestro of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest.'

Bülow then took the Concerto across Europe, where each city, London, Berlin, Wiesbaden, for example, received pianist and concerto with real fervor. Outstanding performances are recorded as given by Sapellnikov in London, Tchaikovsky conducting, by Siloti in Prague, Sauer in Dresden, Rummel in Brussels. Nicholas Rubinstein graciously admitted his mistake (having indeed no alternative), and patched a strained friendship. Meanwhile the glory which had gone to others continued with others.

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Program notes for Sunday July 21
by John N. Burk

LUDWIG VAN BEETHOVEN 1770-1827
Symphony no. 2 in D major op. 36

Looking down from the Kahlenberg 'towards Vienna in the bright, sweet springtime,' Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. 'Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge.' Among these landmarks of Beethoven, now hemmed in by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

There in the year 1802, 'Dr Schmidt having enjoined upon Beethoven to spare his hearing as much as possible, he removed for the summer. There is much and good reason to believe that his rooms were in a large peasant house still standing, on the elevated plain beyond the village on the road to Nussdorf, now with many neat cottages near, but then quite solitary. A few minutes' walk citywards brought him to the baths of Heiligenstadt; or, in the opposite direction, to the secluded valley in which, at another period, he composed the "Pastoral" Symphony.'

At Heiligenstadt in 1802, Beethoven expressed himself almost simultaneously in two startlingly different ways. In October he wrote the famous 'Heiligenstadt testament', pouring out his grief at the full realization that his deafness was incurable into a document carefully sealed and labelled 'to be read and executed after my death'. Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the carefree Symphony in D major and the agonized 'testament'. This remarkable document was signed on October 6, and must have been written at the end of his summer's sojourn. The Symphony in D major had been sketched in part by the spring of that year, and must have been developed in large part during the summer. It was certainly completed by the end of the year in Beethoven's winter quarters.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote at length to his old friend Dr Wegeler at Bonn: 'I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people "I am deaf." Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?'

The Second Symphony is considerably more suave, more freely discursive than the First. The success of the First had given Beethoven assurance, 'but, more important, the experience of the First had given

him resource. The orchestral colors are more delicately varied, making the music clear and luminous from beginning to end, giving the first movement its effect of brilliant sunshine, the larghetto its special subdued glow, emphasizing the flashing changes of the scherzo and the dynamic contrasts of the finale. The symphony can be called the consummation of the classical concept where smoothly rounded forms are clothed in transparent, sensuous beauty of tone.'

Symphony no. 8 in F major op. 93

Beethoven completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October 1812. It followed upon the Seventh by about four months — a remarkably short time for Beethoven. Donald Tovey divines in the composer of the Eighth 'the unique sense of power which fires a man when he finds himself fit for a delicate task just after he has triumphed in a colossal one'. Wagner thus compared the two symphonies: 'Nowhere is there greater frankness, or freer power than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child.'

It was Beethoven's custom to dream out the beginnings and first contours of his larger works in the fine summer weather, taking his sketchbooks with him on his country walks — to write them in full score in the ensuing winter months. The Eighth Symphony was an exception, for it was brought to its conclusion in mid-October. The sketchbooks forbid the assumption that this symphony came full-fledged into being. It was with his simplest themes that Beethoven took the most laborious pains. So, the themes of the Eighth Symphony were arrived at only when page after page had been covered with fumbling notations.

Those who have sought in this symphony a reflection of Beethoven's life at the time have run into much difficulty. There is no lack of data, for the composer's activities and whereabouts in the summer of 1812 are adequately recorded. The chronicles of those months, as carefully laid out by Thayer, show little time for composition and less incentive to music of a carefree mood. In July, Beethoven went to Töplitz in the hope of a cure for the digestive disorders which harassed him in these months. He went to Karlsbad, by his doctor's advice, in August. It was there that he met Goethe. He also tried Franzensbad, but, finding no improvement in his health, returned to Töplitz. There he saw and corresponded with Amalie Sebald. It is hard to find, as Romain Rolland attempts to do, an inspiration for the symphony in this episode. By the tone of Beethoven's letters the affair was little more than desultory. He was merely basking for the moment in the charm of feminine companionship. Suddenly he departed for Linz, apparently with the injudicious purpose of breaking up an alliance between his brother Johann and

a female by the name of Therese Obermeyer. He rowed with his brother in vain; sought the aid of the police to have the undesirable Fräulein expelled from the town. The composer was presently informed that the lady against whom he was directing his venom had become his sister-in-law, and for the rest of his life he had to endure the reproaches of his brother for having pushed him into an unfortunate marriage.

Amidst such circumstances did the Eighth Symphony come into existence. Work upon it was apparently begun in Töplitz, continued at Karlsbad, completed at Linz. There Beethoven lodged in his brother's house, with 'a delightful view of the Danube, with its busy landing place and the lovely country beyond' to mitigate his sordid surroundings. He communed with his sketches in frequent walks to and from Pöstlingberg (so Johann Beethoven has said). The inevitable (and fairly simple) conclusion is that Beethoven, in the midst of his most productive years, with pregnant themes humming in his head, could be counted upon to work them out, despite physical distress and every preoccupation, sordid or otherwise. Also that unhappiness (for he was tragically unhappy at that time) could directly beget music of joyous relief, even as the dark period of the Heiligenstadt testament directly begot the entirely smiling Second Symphony.

Piano concerto no. 5 in E flat op. 73 'The Emperor'

Notations for the last of Beethoven's piano concertos appear in the sketchbooks of 1808, together with sketches for the *Choral Fantasia*. Evidently he put his ideas for the concerto aside, to resume and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

The vanguard of the French army marched upon Vienna in the spring of 1809, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter (a reminder to us that methods of warfare have since changed only in the direction of deadliness). Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were called through the streets to safety. On the following afternoon, Vienna capitulated — it could have done nothing else — and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the

good will of his sovereign the Emperor Napoleon, 'King of Italy, Protector of the Confederation of the Rhine'. On May 15th the Commandant Razout quartered the soldiery upon all lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: 'If I were a general, and knew as much about strategy as I know about counterpoint, I'd give you something to do!'

In spite of these disturbing conditions, Beethoven probably completed the 'Lebewohl' Sonata at this time, as well as this Concerto and the String Quartet op. 74 (called the 'Harp Quartet'); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the movements — 'Farewell, absence, and return' — being occasioned by this gentleman's flight from existing conditions in Vienna. The tonality of E flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.

The Concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to 'a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment'.

BERKSHIRE FESTIVAL 1968
FIFTH AND SIXTH WEEKS

FIFTH WEEK

August 2	Friday	
7 pm	Prelude	Chopin BOLET
9 pm	BSO — EHRLING	
BERLIOZ	Benvenuto Cellini Overture	
RAVEL	Pavane for a dead Infanta	
RAVEL	Rapsodie espagnole	
TCHAIKOVSKY	Symphony no. 5	
August 3	Saturday	
10.30 am	BSO — Open Rehearsal	
8 pm	BSO — LEINSDORF	
NICOLAI	Merry Wives of Windsor Overture	
MENDELSSOHN	Scottish Symphony	
SCHUMANN	Piano Concerto (Frager version)	FRAGER
STRAUSS	Rosenkavalier Suite	
August 4	Sunday	
2.30 pm	BSO — STEINBERG	
WAGNER	Meistersinger Overture	
RACHMANINOV	Paganini Variations	BOLET
MAHLER	Symphony no. 1	

SIXTH WEEK

August 9	Friday	
7 pm	Prelude	BERKSHIRE BOY CHOIR Music by Poulenc, Bruckner, Pinkham, Britten and Debussy
9 pm	BSO — WILSON	
GLINKA	Russlan and Ludmila Overture	
RIMSKY-KORSAKOV	Sheherazade	
RACHMANINOV	Piano Concerto no. 3	BACHAUER
August 10	Saturday	
10.30 am	BSO Open Rehearsal	
8 pm	BSO — LEINSDORF	
BIZET	L'Arlesienne excerpts	
STRAUSS	Also sprach Zarathustra	
RACHMANINOV	Piano Concerto no. 2	BACHAUER
August 11	Sunday	
2.30 pm	BSO — LEINSDORF	
BRAHMS	Tragic Overture	
	Haydn Variations	
	Piano Concerto no. 2	BACHAUER

programs subject to change

The guest conductor



STANISLAW SKROWACZEWSKI, Music Director of the Minneapolis Symphony since 1960, was formerly director of the National Philharmonic of Poland, and has conducted in many countries of Europe, Asia and the Americas. Born in Lwow, Poland, he received his early training at the Conservatory there in piano and violin. From there he went to Krakow, where he studied composition and conducting. He then traveled to Paris to become a pupil of Nadia Boulanger and Paul Kletzki.

Since then he has been active both as conductor and composer. During the years between 1947 and 1959 he held conducting posts in Poland and was a frequent guest conductor elsewhere in Europe. George Szell noticed him in 1957 and invited him to America. His debut with the Cleveland Orchestra led to engagements with other orchestras in the United States, and to his appointment in Minneapolis shortly afterwards. Stanislaw Skrowaczewski makes his second appearance at the Berkshire Festival this weekend.

The soloists



VAN CLIBURN, who was born in Shreveport, Louisiana, began to read music at the age of three. He continued to study with his mother, herself a talented pianist, until he went to New York City in 1951, and became a pupil of Rosina Lhevinne. He made his debut with the Houston Symphony at the age of twelve, when he performed the same concerto which he will play this weekend. He won many prizes as a student at the Juilliard School, culminating in the Leventritt Foundation Award. This led to appearances with five major American orchestras, and by the time he went to Russia in 1958, his career was already established.

As the first American winner of the Moscow Competition, Van Cliburn was greeted by President Eisenhower and a New York ticker-tape parade on his return to the USA. Since that time he has appeared with orchestras in all parts of the world. Van Cliburn has recorded the Piano concerto no. 1 of Brahms with the Boston Symphony Orchestra under Erich Leinsdorf for RCA Victor, and has appeared with the Orchestra in Boston, New York and here at Tanglewood many times in the past.

The soloists



GRANT JOHANNESEN was born in Salt Lake City. He had ambitions to become a concert pianist very early in life, and when Robert Casadesus visited his high school and heard him play his opportunity arrived. Casadesus immediately offered him a scholarship to study with him. Later Grant Johannesen worked with Egon Petri at Cornell University, and from there went to France to complete his studies.

He made his New York debut in 1944, was immediately invited to appear with the New York Philharmonic, and from that time has given recitals and concerts regularly in all the major musical centers in the world. He has been Artist-in-residence at the Aspen Music Festival for several seasons, has appeared not only with many orchestras in the United States, but in three other continents also. Grant Johannesen made his debut with the Boston Symphony Orchestra in 1953, and has played with the Orchestra on many occasions since in Symphony Hall, Philharmonic Hall in New York and here at Tanglewood.



ZARA NELSOVA, the wife of Grant Johannesen, comes from a distinguished Russian musical family. Born in Canada and educated in England, she is now a citizen of the United States. She made her debut with the London Symphony at the age of twelve and since that time has toured regularly in Europe and the Americas. She has appeared as soloist with many of the world's major orchestras, and has played at the Casals Festival and the Prague and Aspen Music Festivals. A distinguished recitalist, she recently completed a coast-to-coast tour, including appearances with the Pittsburgh Symphony and concerts with Grant Johannesen at the Metropolitan Museum of Art in New York. Zara Nelsova has appeared with the Boston Symphony Orchestra in the past, and makes her debut at the Berkshire Festival this weekend.

THE COMING WEEK AT TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Sunday July 21

10.30 am
Theatre
NEW ENGLAND WIND QUINTET

2.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Beethoven program (see page 20)
GRANT JOHANNESEN *piano*

Friday July 26

7 pm
Shed
Weekend Prelude — music by Brahms and Liszt
MALCOLM FRAGER *piano*

9 pm
Shed
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Kraft: Concerto for percussion and orchestra
Weber: Konzertstück for piano and orchestra
Schumann: Symphony no. 2 in C major
Liszt: Hungarian fantasia for piano and orchestra
JORGE BOLET *piano*

Saturday July 27

10.30 am
Shed
BSO — Open Rehearsal
ERICH LEINSDORF *conductor*

8 pm
Shed
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Bach: Wedding Cantata no. 202
Brahms: Ein deutsches Requiem
HELEN BOATWRIGHT, SHERRILL MILNES,
TANGLEWOOD CHOIR, BERKSHIRE CHORUS

Sunday July 28

10.30 am
Theatre
MUSIC GUILD STRING QUARTET
Music by Bartók and Beethoven

2.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
JOSEF KRIPS *conductor*
Beethoven: Symphony no. 6 in F 'Pastoral'
Strauss: Don Juan
Stravinsky: Firebird Suite

Ticket prices per concert: general admission $2.50; reserved seats $3.50, 4, 4.50, 5, 5.50, 6.50, 7 and 7.50 (box seat).
Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240
(telephone (413) 637-1600)

THE COMING WEEK AT TANGLEWOOD

BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Director*

Tuesday July 23

8 pm — Chamber Music
Theatre

Wednesday July 24

8 pm — CONTEMPORARY TRENDS — Music of India
Shed — RAVI SHANKAR *sitar*
ALI AKBAR KHAN *sarod*
and other musicians from north and south India

Ticket prices for this concert only: general admission $2.50; reserved seats $3, $4, $5 and $5.50 (box seats)

Thursday July 25

8 pm — BERKSHIRE MUSIC CENTER ORCHESTRA
Theatre — CHARLES WILSON *conductor*

Saturday July 27

2:30 pm — Faculty Recital
Theatre — ROMAN TOTENBERG and ARTUR BALSAM

The programs of the Berkshire Music Center listed on this page are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, chamber music ensembles, choruses, solo players and singers take part in an extensive program of study, instruction and performance. Also on the BMC schedule are a Festival of Contemporary Music and a series of Contemporary Trends concerts.

The Berkshire Music Center is in part supported through the generosity of The Friends of Music at Tanglewood. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at $25 entitles a family to attend all BMC events without further contribution; an Individual Season Membership at $15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event are asked to contribute one dollar at the gate.

Further information about Berkshire Music Center events is available from the Friends Office
Tanglewood, Lenox, Massachusetts 01240
(telephone (413) 637-1600)

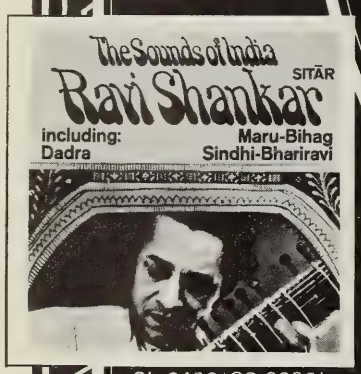
A selection of recordings by the
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF

BARTÓK	
Concerto for Orchestra	LM/LSC 2643
Violin Concerto (Silverstein) *with Stravinsky Violin Concerto*	LM/LSC 2852
BEETHOVEN	
Symphony no. 3 (Eroica)	LM/LSC 2644
Symphony no. 4 *with* Leonore Overture no. 2	LM/LSC 3006
Symphony no. 7 *with* Coriolan Overture	LM/LSC 2969
Piano Concerto no. 1 (Rubinstein)	LM/LSC 3013
Piano Concerto no. 3 (Rubinstein)	LM/LSC 2947
Piano Concerto no. 4 (Rubinstein)	LM/LSC 2848
Piano Concerto no. 5 (Rubinstein)	LM/LSC 2733
BRAHMS	
Symphony no. 1	LM/LSC 2711
Symphony no. 2	LM/LSC 2809
Symphony no. 3	LM/LSC 2936
Symphony no. 4	LM/LSC 3010
Piano Concerto no. 1 (Rubinstein)	LM/LSC 2917
Piano Concerto no. 1 (Cliburn)	LM/LSC 2724
CARTER	
Piano Concerto (Lateiner) *with*	LM/LSC 3001
COLGRASS	
As quiet as	
DVOŘÁK	
Symphony no. 6 *with Two Slavonic Dances*	LM/LSC 3017

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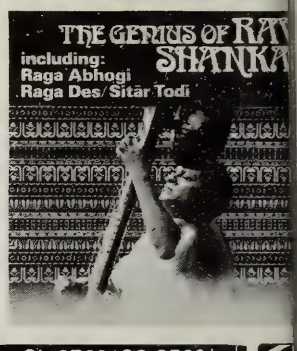
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BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Director*

CONTEMPORARY MUSIC ACTIVITIES

GUNTHER SCHULLER *Head*

Wednesday July 24 at 8 pm

CONTEMPORARY TRENDS CONCERT

By special arrangement with the Kinnara School of Indian Music Inc.
A Jay K. Hoffman presentation

RAVI SHANKAR and his FESTIVAL FROM INDIA

Host PANDIT RAVI SHANKAR *sitar*

Special guest artist ALI AKBAR KHAN *sarod*
appears through the courtesy of Columbia Artists Management Inc.

THE ARTISTS AND RAGAS WILL BE ANNOUNCED FROM THE STAGE

The performers

Shankar Ghosh *tabla*

Fakir Mohammad Khan *shehnai & dholak*

Mohammad Miskin Khan *shehnai & rabah*

Sabri Khan *sarangi*

Sharad Kumar *shehnai*

Palghat Raghu *mridangam*

Alla Rakha *tabla*

Lakshmi Shankar *vocalist*

Shivkumar Sharma *santoor*

The above artists are supported on tamboura
by Kamala Chakravarty, Nodu C. Mullick

Collin Walcott *stage manager*
Robert Chambers *tour manager*

There will be an intermission after about one hour

BALDWIN is the official piano of the Berkshire Music Center



RAVI SHANKAR, Artistic Director for Festival from India, virtuoso of the sitar and composer, is the person largely responsible for the great surge in the popularity of Indian music in the West. At seventeen, already a star dancer in the internationally famous dance troupe of his brother Uday Shankar, he met Ustad Allaudin Khan, the father of Ali Akbar Khan, and became his disciple. Now, twenty years later, many areas of Western music are finding Indian music a source of inspiration.

Prompted by a desire to give serious students of Indian music first-hand training and knowledge, Ravi established his Kinnara School of Indian Music in Los Angeles. He was recently awarded an honorary doctorate from UCLA, and the 'Padma Bhusan' (President's Award) by his country for the real service he has performed in bringing Indian music not only to the rest of the world, but also back to his own people.



ALI AKBAR KHAN was born in Shibpore, Bengal in 1922. In early childhood, he began the study of vocal music with his father, India's greatest living musician, Ustad Allaudin Khan. Gradually his father introduced him to many musical instruments, both Indian and Western, but by his ninth year he was concentrating on the sarod, for which he already demonstrated an amazing command. The sarod is lute-like, with 25 strings (4 of which carry the melody and 15 of which are sympathetic), made of hollowed teakwood whose belly is covered with goat skin. Ali Akbar is acknowledged as the greatest sarod player in India today, and this year he opened the Ali Akbar College in Sausalito, California.

BERKSHIRE FESTIVAL 1968

Friday July 26 at 7 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

MALCOLM FRAGER *piano*

BRAHMS	Sonata for piano in C major op. 1 Allegro Andante: (nach einem altdeutschen Minnelied) Scherzo: allegro molto e con fuoco Finale: allegro con fuoco
LISZT	Hungarian rhapsody no. 8 in F sharp minor

Malcolm Frager plays the Steinway piano

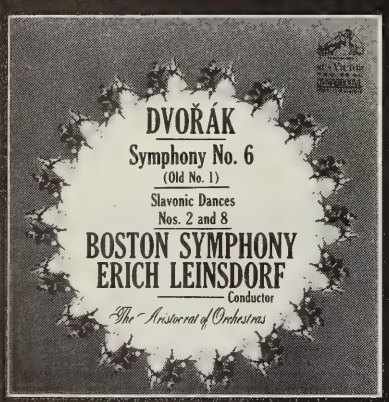
BALDWIN PIANO
RCA VICTOR RECORDS



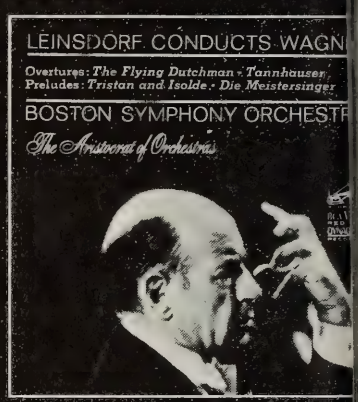
MALCOLM FRAGER, who has appeared many times with the Boston Symphony Orchestra in the past here at the Berkshire Festival, in Boston and New York, was soloist with the St Louis Symphony at the age of ten. He moved four years later to New York to study with Carl Friedberg, who had been a pupil of Clara Schumann and Johannes Brahms. He started winning significant prizes in 1952, which included the Michaels Memorial Music and the Leventritt Awards. In 1960 he won the first prize at the Queen Elisabeth International Competition in Brussels. Meanwhile he had graduated *magna cum laude* from Columbia University, and he now speaks seven languages, including Russian. He has given concerts extensively in Europe and South America, and has just returned from his first tour of the Far East.

The Boston Symphony Orchestra under Erich Leinsdorf

New Releases on Red Seal

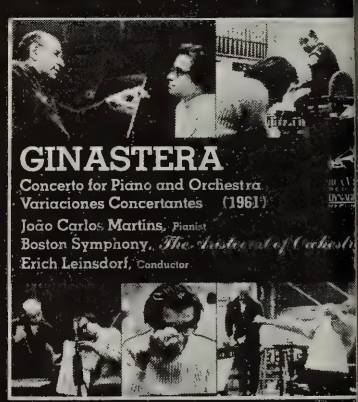












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BERKSHIRE FESTIVAL 1968

Friday July 26 at 9 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

KRAFT — Concerto for percussion and orchestra†

Recitativo quasi senza misura
Allegro con brio
Cadenza e variazioni

EVERETT FIRTH — CHARLES SMITH
ARTHUR PRESS — THOMAS GAUGER
FRANK EPSTEIN

WEBER — Konzertstück in F minor op. 79†

Larghetto affettuoso — allegro passionato — tempo di marcia — presto giocoso

JORGE BOLET

intermission

SCHUMANN — Symphony no. 2 in C major op. 61

Sostenuto assai — allegro ma non troppo
Scherzo: allegro vivace — trio I — trio II
Adagio espressivo
Allegro molto vivace

LISZT — Fantasia on Hungarian folktunes op. 123†

Andante mesto — allegro eroico — molto adagio — moderato — allegretto alla zingarese — vivace assai

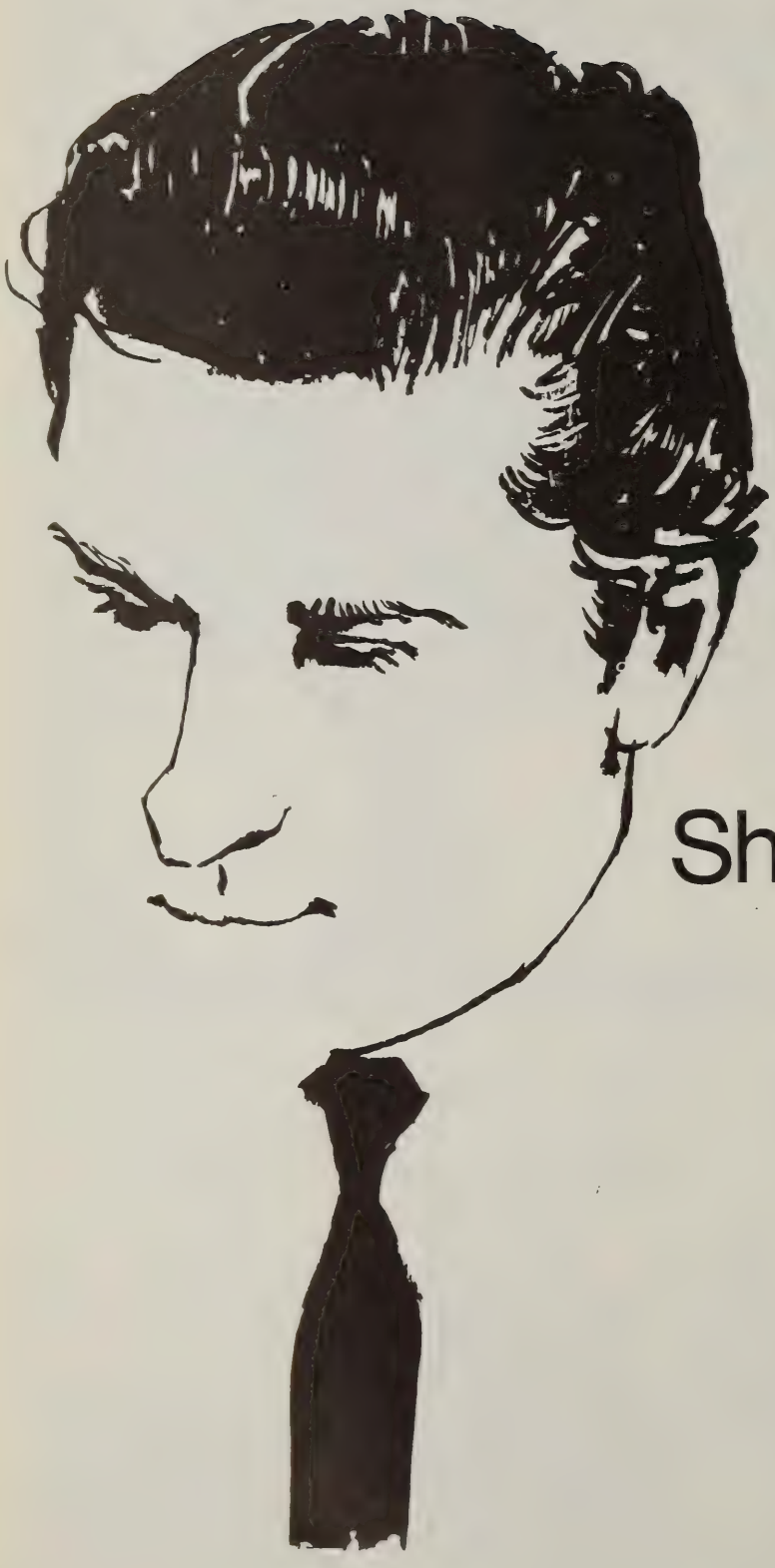
JORGE BOLET

† *First performance at the Festival concerts*

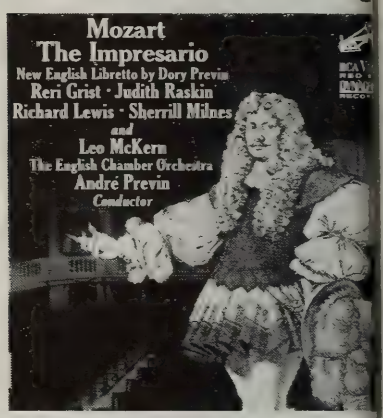
Jorge Bolet plays the Baldwin piano

The program notes for tonight's concert begin on page 23

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BERKSHIRE FESTIVAL 1968

Saturday July 27 at 8 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

BACH — 'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten' (Vanish, gloomy shadows)

Aria: Weichet nur, betrübte Schatten
Recitative: Die Welt wird wieder neu
Aria: Phöbus eilt mit schnellen Pferden
Recitative: D'rum sucht auch Amor sein Vergnügen
Aria: Wenn die Frühlings lüfte streichen
Recitative: Und dieses ist das Glücke
Aria: Sich üben im Lieben
Recitative: So sei das Band der keuschen Liebe
Gavotte: Sehet in Zufriedenheit

HELEN BOATWRIGHT *soprano*

JOSEPH SILVERSTEIN *violin* RALPH GOMBERG *oboe*
CHARLES WILSON *harpsichord continuo* JULES ESKIN *cello continuo*
HENRY PORTNOI *double bass continuo*

intermission

BRAHMS — Ein deutsches Requiem op. 45

Chorus: Selig sind, die da Leid tragen
Chorus: Denn alles Fleisch es ist wie Gras
Baritone and chorus: Herr, lehre doch mich, dass ein Ende
Chorus: Wie lieblich sind deine Wohnungen
Soprano and chorus: Ihr habt nun Traurigkeit
Baritone and chorus: Denn wir haben hie keine bleibende Statt
Chorus: Selig sind die Toten

HELEN BOATWRIGHT *soprano* SHERRILL MILNES *baritone*
TANGLEWOOD CHOIR and BERKSHIRE CHORUS
CHARLES WILSON *director* JOHN OLIVER *assistant director*

The program notes and texts for tonight's concert begin on page 27

BALDWIN PIANO
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Sunday July 28 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

JOSEPH KRIPS *conductor*

BEETHOVEN — Symphony no. 6 in F major op. 68 'The Pastoral'

Awakening of happy feelings on reaching the countryside: allegro ma non troppo
At the brook's edge: andante molto mosso
Festive gathering of the country people: allegro
Thunderstorm: allegro
Shepherd's song — happy and thankful feelings after the storm: allegretto

intermission

STRAUSS — Don Juan op. 20

STRAVINSKY — Suite from the ballet 'The Firebird' (1919)*

Introduction — the Firebird and its dance — variation of the Firebird
The round of the Princess
Infernal dance of Kashchei
Lullaby
Finale

The program notes for this afternoon's concert begin on page 42

BALDWIN PIANO
RCA VICTOR RECORDS*

Program notes for Friday July 26

WILLIAM KRAFT born 1923
Concerto for percussion and orchestra

William Kraft, who was born in Chicago on September 6 1923, did his major work in composition at Columbia University, where he studied with Otto Luening. Irving Fine was his teacher during his three summers at the Berkshire Music Center. He is timpanist and head of the percussion section of the Los Angeles Philharmonic Orchestra; he also does a considerable amount of conducting, mostly of contemporary chamber works for the well known Monday evening concerts in Los Angeles. He is on the faculty of the University of Southern California. He will be in Europe for a considerable period next year on a Guggenheim Fellowship, and expects to spend some time with Pierre Boulez.

The concerto, which was first performed in March 1967 by the Los Angeles Philharmonic Orchestra conducted by Zubin Mehta, is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons and contrabassoon, 4 horns, 2 trumpets, 2 trombones, tuba, harp, piano, celesta and strings. The solo percussion group plays 4 timpani, 5 graduated wood drums (3 wood blocks and 2 temple blocks which are played with hard vibraphone mallets with rattan stems), tambourine, 5 graduated membranic drums (high bongo, low bongo, snare drum, field drum, tenor drum, which are played with snare drum sticks), 6 suspended antique cymbals, chimes, glockenspiel, vibraphone, xylophone, small bell with clapper, 5 graduated metals (2 triangles and 3 cymbals), bass drum, snare drum, triangle, song bells.

William Kraft writes: 'Whatever thoughts I have about composition are somewhat classic in nature and of necessity somewhat generalized. I believe that music is an aesthetic function and that whatever disciplines and skills are employed — as well as matters of balance or symmetry (or imbalance and asymmetry) — are tools for, and subordinate to, concepts of beauty and expression. Ugliness and any sort of dramatics, of course, can fall into the generalized description. There is always the relationship of instinct and technique and, in this, one should attain

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personality and style. While composers do find general agreement at certain times I do not think that music must "mirror its age" especially one as technological as this one. But, at the same time, it is just as valid to mirror an age's aspirations rather than its practices.

'As to the Percussion Concerto in particular, it was written in 1964 while I was on a fellowship at the Huntington Hartford Foundation. I took it as a challenge to have the percussion instruments compete with the traditional concerto instruments on their own terms and laid the work out in three movements with internal designs meant to show the percussion instruments in their favorable light. The first movement opens with a glockenspiel (orchestra bells) solo, the material of which undergoes some evolution and some commentary by timpani, vibraphone and five graduated drums. The second movement is founded on a jazz-like ostinato. Most of the material was written first for the percussion instruments to make certain it was idiomatic but is played first by the winds with brass punctuations. One could — if so disposed — compare the movement to a Japanese fan that folds out gradually, shows its full design and then folds back on itself. The third movement is the largest and most pretentious. It opens with a timpani cadenza on which all subsequent sections or rather variations, are based. The variations alternate between the orchestra and the percussion wherein the latter comment on the former, but as the movement progresses, the separation breaks down until all competition is within the one final variation'.

CARL MARIA VON WEBER 1786-1826

Konzertstück for piano and orchestra in F minor op. 79

One thinks immediately of Weber as an opera composer — though performances in the theatre are few and far between — and as the founder of the German romantic music-drama. As for actual opportunities to hear his music played, the repertoire seldom goes beyond the overtures. He was in fact a prolific composer: apart from his ten operas, he wrote incidental music for several plays, a large number of songs for voice and piano or guitar, church music, chamber music, a handful of orchestral pieces, works for solo instruments and orchestra, and a considerable amount of brilliant pieces for piano solo.

Weber was one of the great pianists of his time. He was thoroughly trained in traditional technique as a boy; beyond that he was self-taught, and discovered effects on the instrument which were quite new; these he exploited, naturally, in his compositions. The *Konzertstück* is the third and last of his concertos for piano. Completed in 1821, five years before his early death, it takes a step beyond traditional concerto form with its four movements, and its programmatic basis. It is a piece for a virtuoso: in an entertaining essay on the *Konzertstück* Donald Tovey says, 'As for the pianoforte writing, it conclusively proves Weber to have deserved his reputation as one of the greatest players ever known on any instrument'.

Julius Benedict, Weber's pupil and biographer, writes that the concerto was completed just before the first performance of *Der Freischütz;* on the morning of the opera's première Weber played his new piece through, and related the dramatic scene which is its program:

The lady of the castle sits all alone on her balcony gazing far away into the distance. Her knight has gone to the Holy Land. Years have passed by, battles have been fought. Is he still alive? will she ever see him again? Her excited imagination calls up a vision of her husband lying wounded and forsaken on the battlefield. Can she not fly to him and die by his side? She falls back unconscious. But hark! what notes are those in the distance? Over there in the forest something flashes in the sunlight — nearer and nearer. Knights and squires with the cross of the Crusaders, banners waving, acclamations of the people; and there — it is he! She sinks into his arms. Love is triumphant. Happiness without end. The very woods and waves sing the song of love; a thousand voices proclaim his victory.

Andrew Raeburn

ROBERT SCHUMANN 1810-1856
Symphony no. 2 in C major op. 61

Schumann's temperament was always chequered in bright and dark, either in creative frenzy or in silent despair; after 1843, when he concentrated on his oratorio *Paradise and the Peri,* the dark side began to dominate. His only medium of expression that year was silence. During a concert tour with his wife he broke down, with fits of weeping, giddy attacks, and other ominous signs. By August he was suffering from total nervous collapse. The depressed state lasted, with intermissions, until late in 1846. Some sketching and revision he found possible, but he wrote little new music of any consequence.

Yet it was in this inauspicious period, towards the lowest point of the pendulum's downswing, that the idea of the C major symphony began to take shape. As it happens, we know just what this idea was, and when. In September 1845 we find Schumann writing to his admired friend Mendelssohn: 'For some days now there has been a mighty drumming and trumpeting in my mind (trumpets in C); I can't think what will come of it.'

By the end of that year the whole symphony was complete in sketch form. But in Schumann's depressed state the orchestration (a quite separate process in his normal method of composing) took much longer. For him the abstract musical idea, not the actual sonority or timbre, was the vital thing; and in any event he had had very little training in the highly specialized techniques of instrumentation. For such reasons many conductors (such as Mahler and Weingartner, and in our own day Erich Leinsdorf) have made a practice, for the sake of the music, of rescoring and retouching. Indeed it seems very likely that Mendelssohn, Schumann's very first conductor, had tactfully helped him in this way. It was Mendelssohn who gave the first performance of this symphony, in November 1846. It was coolly received. As if in extenuation, Schumann explained to a friend that the music had been written at a time when he was still very ill physically; he felt that the first movement in

particular embodied and symbolized the spirit of resistance by which he sought to combat his condition.

However, this highly personal impression of illness in the music is hard for listeners to substantiate. Schumann himself in more cheerful moods was not so displeased with his symphony; he confided to a friend that he thought it a success, indeed 'a veritable Jupiter', referring no doubt not only to the key but also the scale of the symphony. In his moods of depression, Schumann was usually incapable of writing anything at all, let alone music so vital and memorable as this. In listening to this great symphony we may recall that in only ten more years he was to succumb to the onslaught of renewed illness that took first his reason and then his life; but left his best music untouched.

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Eric Sams

FRANZ LISZT 1811-1886
Fantasia on Hungarian folk tunes op. 123

Twentieth century publicists have managed to debase most of the words in our language describing talent, so that to say that Liszt's piano technique was unmatched in his time may not convey much. Unmatched it was, though. Sir Charles Hallé, who first heard him in 1836, wrote: 'Such marvels of executive skill and power I could never have imagined. He was a giant, and [Anton] Rubinstein spoke the truth when, at a time when his own triumphs were greatest, he said that in comparison with Liszt all other pianists were children.' Four decades later Oscar Beringer wrote, 'Words cannot describe him as a pianist; he was incomparable and unapproachable. I have seen whole rows of his audience, men and women alike, affected to tears when he chose to be pathetic; in stormy passages he was able by his art to work them up to the highest pitch of excitement.' Wherever he traveled, this strikingly handsome actor, with his flowing fair hair, his eccentric costumes, his flamboyant stage manners, struck hysterical adoration in the hearts of his audience, the staid and the silly alike.

Liszt was born in Hungary; but he moved to Vienna as a boy of ten, and only in 1839 did he return to his home land, at the time he began his career as a virtuoso. The native music, particularly that of the gypsies,



made a deep impression. The gypsy orchestra, so Liszt himself wrote twenty years later, 'consists of several instruments variously combined *ad libitum*. Its basis has always been the violin and the cimbalom, the latter a long rectangular strung board in the style of a square piano, which is hit with mallets and gives a warm, lightly echoing tone. [The cimbalom is familiar in the orchestral repertoire today from Kodaly's *Háry Janos Suite]*. The entire instrumental ensemble in a gypsy orchestra serves practically only to double the harmony, mark the rhythm and provide the accompaniment. The violins and cimbalom are given the main parts; they carry the grand roles in the musical arrangement to be played, like the *primo uomo* and *prima donna* of the old Italian opera. The first violin spins out all the flights of fancy and moods of the virtuoso, whose technique often in no way resembles ours. The cimbalom player must follow this course, provide a rhythm for it, set off the accelerations and moderations, the strength and slackening of the beat.'

In his ambitious way Liszt determined to recreate in music for the piano the sound and the effects of the Zigeuner band, not simply to transcribe the gypsy melodies. The fifteen Hungarian Rhapsodies were the brilliant outcome. The Fantasia he arranged from the fourteenth. Hans von Bülow, to whom it was dedicated, gave the first performance in Budapest on June 1 1853.

Andrew Raeburn

Program notes for Saturday July 27
by John N. Burk

JOHANN SEBASTIAN BACH 1685-1750
'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten' (Vanish, gloomy shadows)

In France this cantata is known as the 'Spring Cantata', aptly enough, for the theme is the passing of winter and the arrival of spring. There is no record of whose wedding it celebrated, nor when it took place. The music might well have been lost, since the manuscript score has disappeared. Fortunately J. H. C. Rinck, an organist of a later period, kept a copy he had from Johann Peter Kellner, who had himself copied much of Bach's music.

Albert Schweitzer found in this piece prime examples of his favorite theory that Bach constantly made use of descriptive figures in his scores. He points out how the 'vaporous semiquavers ascending in the strings in the opening aria depict the mists vanishing before the breeze of spring, while the oboe sings a dreamy, yearning melody of the type of which Bach alone seems to have the secret'.

'The aria that deals with the fleet steeds with which Phoebus flies through the newly-awakened world,' moves to a light, galloping bass arpeggio. The similarity of this theme to a sketch for the final allegro of the Sixth Violin Sonata written in Cöthen leads Dr Schweitzer to suppose that this Wedding Cantata was also a product of Cöthen.

ARIA

Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh'!
Florens Lust will der Brust
Nichts als frohes Glück verstatten,
Denn sie träget Blumen zu.

Vanish, gloomy shadows;
Frost and winds, be gone!
The pleasures of spring bring the heart
Nothing but happiness;
For with it come the flowers.

RECITATIVE

Die Welt wird wieder neu, auf Bergen und in Gründen will sich die Anmuth doppelt Schön verbinden, der Tag is von der Kälte frei.

The world decks itself anew; on hills and dales everywhere, charm and beauty strive to unite; the days are no longer cold.

ARIA

Phöbus eilt mit schnellen Pferden,
Durch die neugeborne Welt,
Ja, weil sie ihm wohl gefällt
Will er selbst ein Buhler werden.

Phoebus hastens with his speedy horses
Through the newborn world.
Because the world pleases him so,
He joins in the pleasures of love.

RECITATIVE

D'rum sucht auch Amor sein Vergnügen, wenn Purpur in die Wiesen lacht, wenn Florens Pracht sich herrlich macht, und wenn in seinem Reich, den schönen Blumen gleich, auch Herzen feurig siegen.

Cupid too seeks his pleasure, when the meadows are covered with laughing purple, when the flowers bloom magnificent. Like flowers, ardent hearts are the conquerors in Cupid's kingdom.

ARIA

Wenn die Frühlingslüfte streichen
Und durch bunte Felder weh'n,
Pflegt auch Amor auszuschleichen
Um nach seinem Schmuck zu seh'n
Welcher, glaubt man, dieser ist:
Dass ein Herz das andre küsst.

When the spring breezes blow
And fan the colorful fields,
Then Cupid steals out
To display his magic charm,
The charm, so we believe,
To make one lover kiss another

RECITATIVE

Und dieses ist das Glücke: dass durch ein hohes Gunstgeschicke zwei Seelen einen Schmuck erlanget, an dem viel Heil und Segen pranget.

And this is happiness: that by a lucky chance, two souls find Cupid's charm, on which sparkle the jewels of happiness and fortune.

ARIA

Sich üben im lieben, in Scherzen sich herzen
Ist besser als Florens vergängliche Lust
Hier quellen die Wellen, hier lachen und wachen
Die siegenden Palmen auf Lippen und Brust.

To dally in love, to bind two hearts together
Is better than the fleeting pleasure the flowers bring.
Here rise the springs, here the palm branches
Nod merrily and watch over united lips and breasts.

RECITATIVE

So sei das Band der keuschen Liebe, verlobte Zwei, vom Unbestand des Wechsels frei. Kein jäher Fall, noch Donnerknall erschrecke die verliebten Triebe!

So, blessed pair, may the bonds of purest love keep you free from the uncertainties of fate. May no ill wind nor thunderbolt disturb your tender devotion.

GAVOTTE

Sehet in Zufriedenheit
Tausend helle Wohlfahrtstage,
Dass bald bei der Folgezeit
Eure Liebe Blumen trage.

May fortune smile
And bring you everlasting happiness,
And may your love blossom
Through the passing years.

continued on page 37

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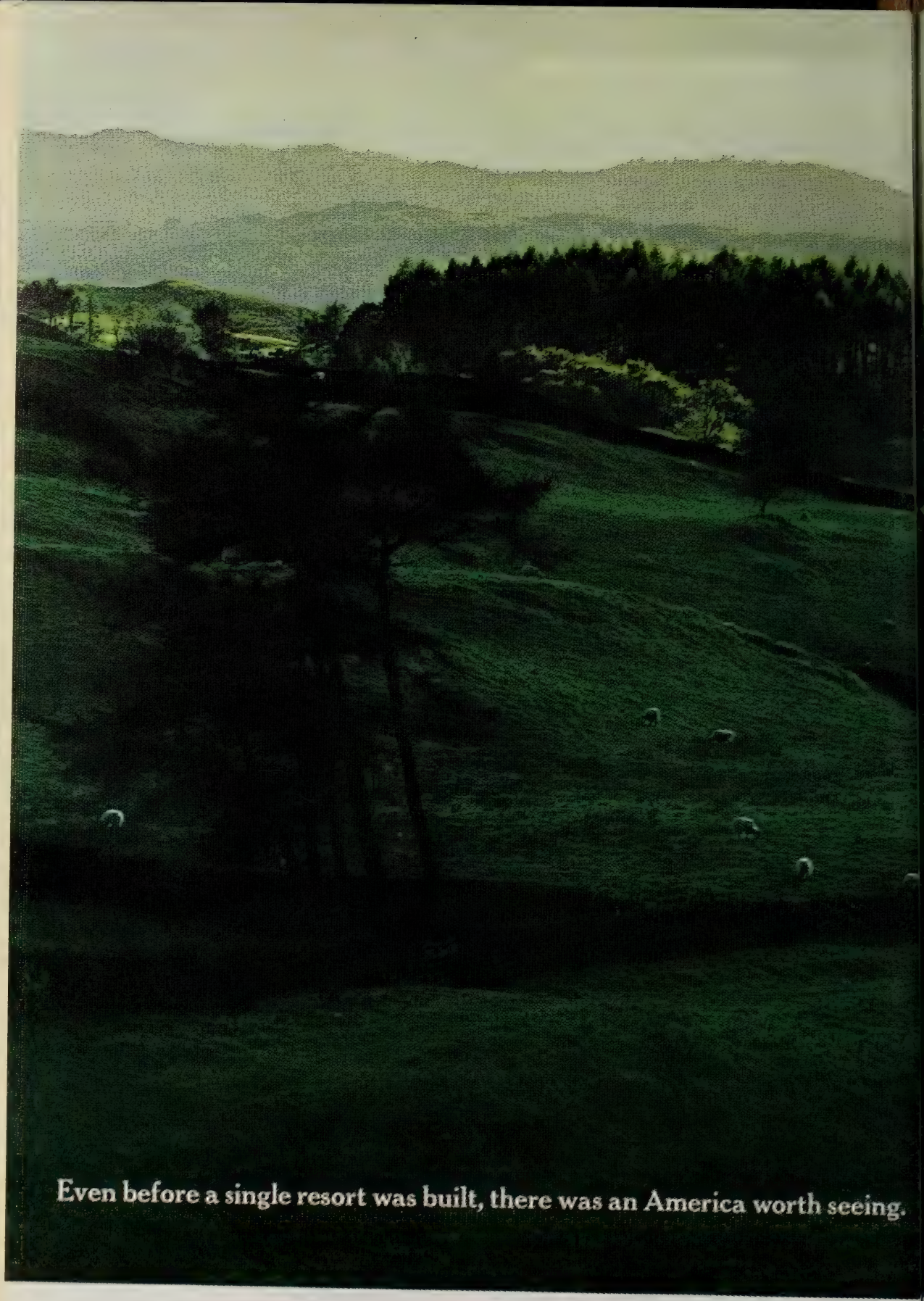
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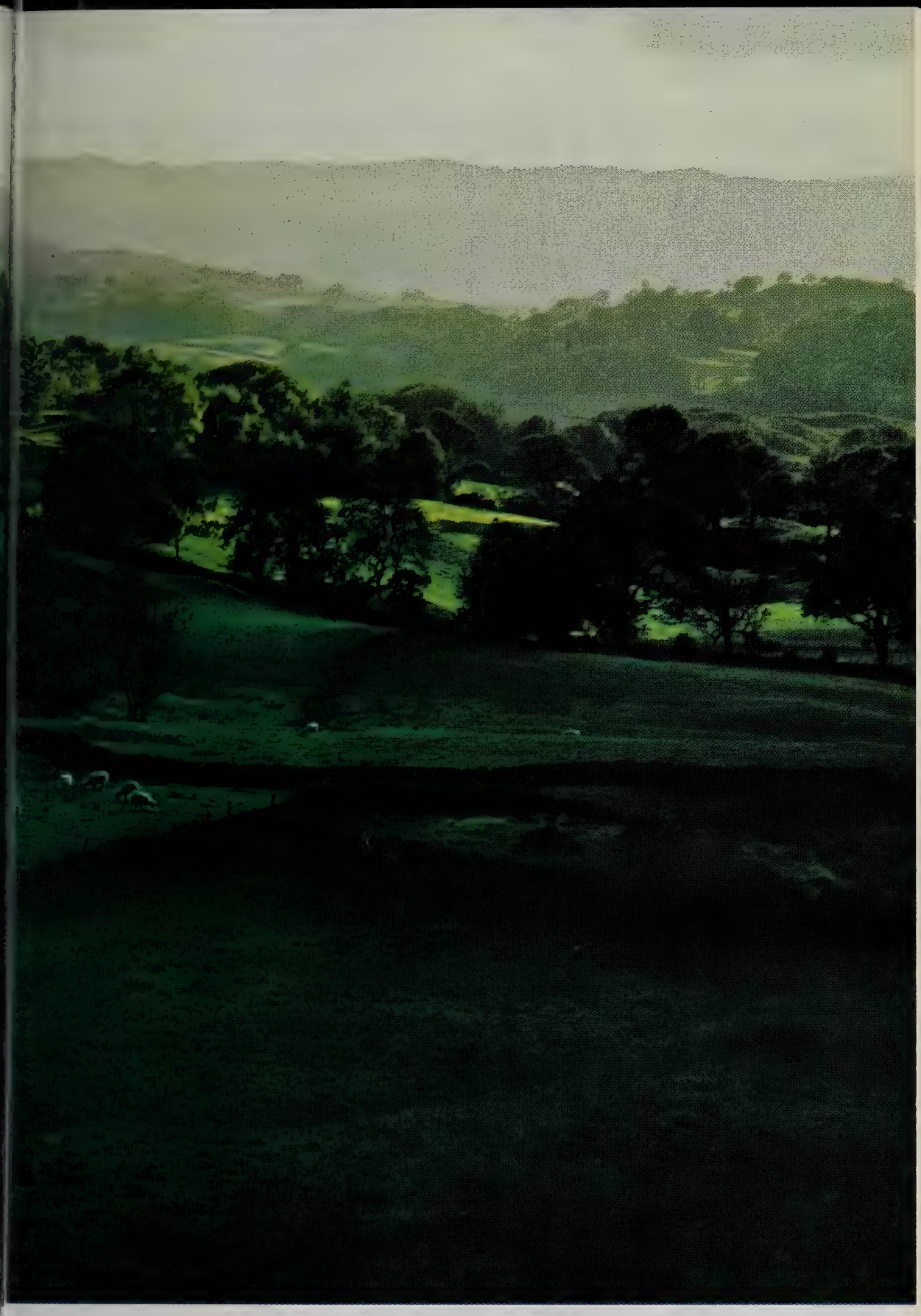
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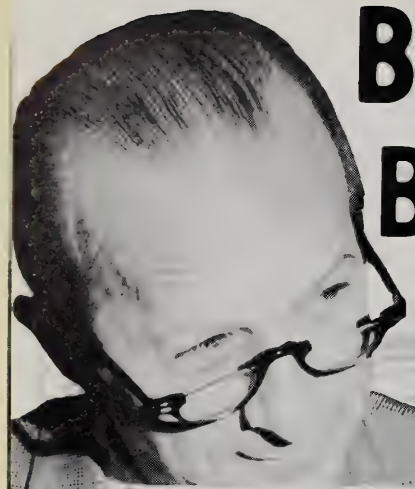
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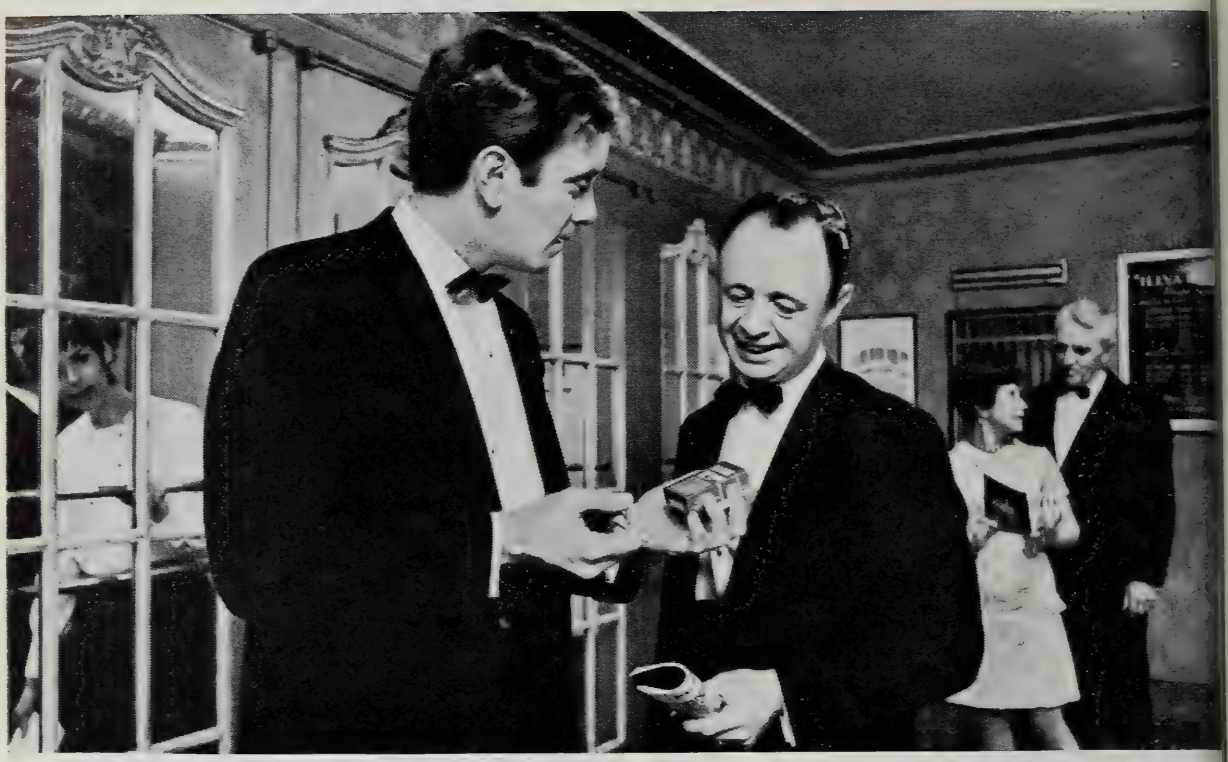
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JOHANNES BRAHMS 1833-1897

Ein deutsches Requiem (A German Requiem) op. 45

Brahms was thirty-three when he completed his German Requiem — an earnest young composer who, though loudly championed in certain quarters, had as yet acquired neither a beard nor general fame. He had composed for small choral groups, for chamber orchestra (the two serenades). His first orchestral attempt, intended to be a Symphony in D minor, had long occupied him and undergone transformations. It emerged in 1859 as the D minor Piano Concerto. What was originally intended as the slow movement of the projected symphony was ultimately transformed into the second movement ('For all flesh is as grass') in his German Requiem. The Requiem, then, was his second attempt at a score for full orchestra.

It did not take Germany, land of singing societies, long to find out that he had produced a splendid score, which made a profound impression and soon went the round of German-speaking towns. Here was a characteristic instance of protracted efforts by Brahms to master a challenging medium. There were three times in his life when Brahms gave years of thought and intense application toward his first realization of an important form. The first found him unready to achieve a symphony to his satisfaction, but resulted in the Piano concerto in D minor as mentioned above. The second task, which resulted in the Requiem, became his first and last full length choral work; the third, requiring twenty years, proved at least the equal of his choral achievement — the C minor Symphony.

The destined second movement of the Requiem he worked upon between 1857 and 1859. This became part of a cantata in four movements which he projected in 1861. He picked up his sketches again in 1865, and in 1866 completed all but the fifth of the ultimate seven movements. This, 'And ye now therefore have sorrow,' for soprano solo, he added in 1868, after the first performance of the Requiem. The whole score therefore occupied him for about nine years.

It speaks well for the pertinacity and singleness of purpose in the young Brahms that the result has the ordered proportions, the singleness of mood and color of a great work of art. He reached maturity during this passage of years, but his oratorio (it is in no sense a church service) fulfills its intent as finely and unfalteringly as if he had written it in a single session.

'A German Requiem' was not only a natural, it was an inevitable title for the work. His concept had almost nothing in common with the Roman Requiem Mass — the liturgical text would have been alien to Brahms' every impulse, a solo quartet would not have served his purpose. His approach to the subject of death and the hereafter was quite at odds with the traditional Latin text. For him there was no Day of Wrath, no dread intercession, no *mors stupebit* or fear of damnation, no abject *misericordia,* no agonized *salva me.* Even in the sixth movement, where the trumpet of resurrection sounds, the proclamation is jubilant and

becomes a fugue in praise of God. Brahms believed, or wished to believe, in death as something to be accepted without fear. He wrote to Clara Schumann: 'There is nothing to be altered, nothing to regret for a sensible person; it's simply a matter of carrying on and keeping one's head above water.' This was more like a wish to accept the loss of those dear to him than full resignation in his heart. He turned to music and in composing it made his philosophy genuine and valid.

John N. Burk

CHORUS

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.

Blessed are they that mourn;
for they shall be comforted.
Matthew 5:4

Die mit Tränen, säen
werden mit Freuden ernten.
Sie gehen hin und weinen,
und tragen edlen Samen,
und kommen mit Freuden

und bringen ihre Garben.

They that sow in tears
shall reap in joy.
He that goeth forth and weepeth,
bearing precious seed,
shall doubtless come again with rejoicing,
bringing his sheaves with him.
Psalms 125:5-6

CHORUS

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.

For all flesh is as grass,
and all the glory of man
as the flower of grass.
The grass withereth
and the flower thereof falleth away.
I Peter 1:24

So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe
den Morgenregen und Abendregen.

Be patient therefore, brethren,
unto the coming of the Lord.
Behold the husbandman waiteth
for the precious fruit of the earth,
and hath long patience for it,
until he receive
the early and latter rain.
James 5:7

Aber des Herrn Wort bleibet in Ewigkeit.

But the word of the Lord endureth for ever.
I Peter 1:25

Die Erlöseten des Herrn werden wiederkommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.

And the ransomed of the Lord shall return,
and come to Zion with songs
and everlasting joy upon their heads:

they shall obtain joy and gladness,

and sorrow and sighing shall flee away.
Isaiah 35:10

BARITONE AND CHORUS

Herr, lehre doch mich, dass ein Ende
mit mir haben muss, und mein Leben
ein Ziel hat, und ich davon muss.
Siehe, meine Tage sind einer
Handbreit vor dir,
und mein Leben ist wie nichts vor dir.

Lord, make me to know mine end,
and the measure of my days, what it is;
that I may know how frail I am.
Behold thou hast made my days as an handbreadth;
and mine age is as nothing before thee:

Ach, wie gar nichts sind alle
Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,

verily every man at his best state

is altogether vanity.
Surely every man walketh in a vain shew:

und machen ihnen viel vergebliche
Unruhe;
sie sammeln und wissen nicht,
wer es kriegen wird.

surely they are disquieted in vain:

he heapeth up riches,
and knoweth not who shall gather them.

Nun Herr, wes soll ich mich trösten?
Ich hoffe auf dich.

And now, Lord, what wait I for?
my hope is in thee.

Psalms 39:4-7

Der Gerechten Seelen
sind in Gottes Hand
und keine Qual rühret sie an.

But the souls of the righteous
are in the hand of God,
and there shall no torment touch them.

Wisdom of Solomon 3:1

CHORUS

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlanget und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause
wohnen,
die loben dich immerdar!

How amiable are thy tabernacles,
O Lord of hosts!
My soul longeth, yea, even fainteth
for the courts of the Lord:
my heart and my flesh crieth out
for the living God.
Blessed are they that dwell in thy house:
they will be still praising thee.

Psalms 84:1-2, 4

SOPRANO AND CHORUS

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen,
und eure Freude soll niemand von
euch nehmen.

And ye now therefore have sorrow:
but I will see you again,
and your heart shall rejoice,
and your joy no man taketh from you.

John 16:22

Ich will euch trösten,
wie einen seine Mutter tröstet.

As one whom his mother comforteth,
so will I comfort you.

Isaiah 66:13

Sehet mich an: ich habe
eine kleine Zeit Mühe und Arbeit
gehabt
und habe grossen Trost funden.

Behold with your eyes,
how that I laboured but a little,

and found for myself much rest.

Ecclesiastes 51:27

BARITONE AND CHORUS

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.

For here have we no continuing city,
but we seek one to come.
Hebrews 13:14

Siehe, ich sage euch ein Geheimnis.
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich in einem Augenblick
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen
und die Toten werden auferstehen unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllet werden
das Wort, das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?

Behold, I shew you a mystery;
we shall not all sleep,
but we shall all be changed,
in a moment, in the twinkling of an eye,
at the last trump:
for the trumpet shall sound,
and the dead shall be raised incorruptible,
and we shall be changed.
Then shall be brought to pass
the saying that is written,
Death is swallowed up in victory.
O death, where is thy sting?
O grave, where is thy victory?
I Corinthians 15:51-2, 54-5

Herr, du bist würdig
zu nehmen Preis und Ehre und Kraft,

denn du hast alle Dinge erschaffen,
und durch deinen Willen
haben sie das Wesen und sind geschaffen.

Thou art worthy, O Lord,
to receive glory and honour and power:
for thou hast created all things,
and for thy pleasure
they are and were created.
Revelation 4:11

CHORUS

Selig sind die Toten,
die in dem Herren sterben, von nun an.
Ja, der Geist spricht,
dass sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.

Blessed are the dead
which die in the Lord from henceforth:
Yea, saith the Spirit,
that they may rest from their labours;
and their works do follow them.
Revelation 14:13



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Program notes for Sunday July 28

by John N. Burk

LUDWIG VAN BEETHOVEN 1770-1827

Symphony no. 6 in F major op. 68 'The Pastoral'

Beethoven had many haunts about Vienna which, now suburbs, were then real countryside. Here, in 1808, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently. Preliminary notations have been found in the sketchbooks as early as that of the Eroica Symphony in 1803-1804, where there appeared the country dance theme in the trio of the third movement — also a premonition of the murmuring brook. Both the Fifth and Sixth Symphonies were completed in the spring or early summer of 1808.

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it 'always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole'. One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

It was with care and forethought that Beethoven wrote under the title of his Pastoral Symphony: 'A recollection of country life. More the expression of feelings than painting.' Beethoven was probably moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time.

Some have not needed the warning in a symphony where 'feelings' control every page, where the 'painting' is never more than a suggestive course to thoughts which are purely musical. Yet Beethoven's wisdom in giving this plain road sign (whatever his motive may have been for withdrawing it) is proved by the abundance of critics (early and late) who have been inclined to object to the birds, the brook, the storm, or the peasants. Those who at various times in England during the past century have tied the music to stage tableaux, sometimes with action, would have done well to pay a little attention to the composer's injunction. Beethoven had, no doubt, very definite pictures in his mind while at work upon the symphony. Charles Neate has reported a conversation on the very subject of the Pastoral Symphony, in which Beethoven said: 'I have always a picture in mind while composing, and work up to it.'

He might have added (except that the evidence is plain enough in his music) that these images were always completely transmuted into the tonal realm, where, as such, they took their place in his musical scheme.

RICHARD STRAUSS 1864-1949
Don Juan op. 20

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 a first Court Conductor, whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885-6), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a Symphony *Aus Italien,* and a 'Tone poem' — *Macbeth.* He had ready for his Weimar audience at the second concert of the season a new tone poem, *Don Juan,* which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its newly colorful instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: 'Strauss is enormously popular here. His *Don Juan,* two days ago, had a most unheard-of success.' And producing it at Berlin a year later, he wrote to its creator, 'Your most grandiose *Don Juan* has taken me captive.' Only the aging Dr Hanslick remained unshaken by the new challenger of his sworn standards. He found in it 'a tumult of dazzling color daubs', whose composer 'had a great talent for false music, for the musically ugly'.

The *Don Juan* of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): 'My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last disgust seizes hold of him, and this disgust is the devil that fetches him.'

Without various distracting details, it is possible to discern these main outlines in the music — at first a portrait of the impulsive and fiery hero of Lenau — a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged

Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.

IGOR STRAVINSKY born 1882
Suite from the ballet 'The Firebird' (1919)

Stravinsky tells in his memoirs how he was drawn into the circle of which Diaghilev was the center and dynamo. Diaghilev had sensed at once the promise of the composer of the *Scherzo fantastique* and the *Feu d'artifice* which he had heard at a Siloti concert in the winter of 1909.

In the process of forming a ballet company he ordered from the young man orchestrations of piano music by Chopin and Grieg. Stravinsky duly provided these and continued to work upon his opera *Le Rossignol,* which he had begun under the eye of his master, Rimsky-Korsakov, who had died in June 1908. It was at this point that Diaghilev handed to him the commission for *L'Oiseau de feu.*

Stravinsky went to Paris for the first performance on June 25 1910, where, he tells us in his memoirs, he made his first acquaintance with that city. His ballet which, needless to say, excited Paris as resplendently new music superbly produced, was an ideal introduction.

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them he finally discloses himself. They tell him that the castle belongs to the terrible Kashchei, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kashchei with his train of grotesque and deformed subjects marching towards him in pompous procession. Kashchei attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Firebird, who causes Kashchei and his retinue to dance until they drop exhausted. The secret of Kashchei's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kashchei and his crew sway with it. At last the egg is dashed to the ground; Kashchei dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

BERKSHIRE FESTIVAL 1968
Erich Leinsdorf conducts Hadyn's Nelson Mass



Whitestone Photo

BERKSHIRE MUSIC CENTER 1968
Sherman Wald and a bassoon class



Whitestone Photo

The guest conductor



JOSEF KRIPS, conductor and music director of the San Francisco Symphony Orchestra, makes his first appearance with the Boston Symphony this weekend. Born in Vienna in 1902, he showed early promise in music, and after studies at the Vienna Academy, was engaged by Felix Weingartner as chorus master and assistant conductor of the *Volksoper* at the age of nineteen. He held various posts in opera houses in Czechoslovakia and Germany before returning to Vienna in 1933 as principal conductor of the State Opera. Forced to retire by the Nazis, he worked in a food processing plant during the War, but after the liberation was in charge of rebuilding Vienna's musical life. On May 1 1945 the State Opera opened in the old *Volksoper* building with a performance of *Figaro*.

During the last twenty years Josef Krips has conducted in opera houses and concert halls in many parts of the world. He was for six years conductor of the London Symphony, and in 1953 became conductor of the Buffalo Philharmonic. He has been with the San Francisco Symphony since 1963, which he has brought to the highest peak in its history. His recent engagements have included appearances with the New York Philharmonic, the Vienna State Opera and the Metropolitan Opera.

BERKSHIRE FESTIVAL 1968

SIXTH AND SEVENTH WEEKS

SIXTH WEEK

August 9	Friday
7 pm	Prelude BERKSHIRE BOY CHOIR Music by Poulenc, Bruckner, Pinkham, Britten and Debussy
9 pm	BSO — WILSON
GLINKA	Russlan and Ludmila Overture
RIMSKY-KORSAKOV	Sheherazade
RACHMANINOV	Piano Concerto no. 3 BACHAUER
August 10	Saturday
10.30 am	BSO Open Rehearsal
8 pm	BSO — LEINSDORF
BIZET	L'Arlésienne excerpts
STRAUSS	Also sprach Zarathustra
RACHMANINOV	Piano Concerto no. 2 BACHAUER
August 11	Sunday
2.30 pm	BSO — LEINSDORF
BRAHMS	Tragic Overture Haydn Variations Piano Concerto no. 2 BACHAUER

SEVENTH WEEK

August 16	Friday
7 pm	Prelude FRANK
9 pm	BSO — LEINSDORF
MENDELSSOHN	Scherzo from Octet Piano concerto in G minor KALLIR Incidental music to A Midsummer Night's Dream PEARDON TANGLEWOOD CHOIR BERKSHIRE CHORUS
August 17	Saturday
10.30 am	BSO Open Rehearsal
8 pm	BSO — program to be announced
August 18	Sunday
2.30 pm	BSO — LEINSDORF
BEETHOVEN	Fidelio Overture Violin Concerto SILVERSTEIN Symphony no. 5

programs subject to change

The soloists



JORGE BOLET was born in Havana, Cuba, and was five when he began to study the piano. At nine he gave his first public recital and a year later appeared as soloist with the Havana Sinfonica. He won a scholarship to the Curtis Institute, and after graduation went to Europe for further study. He served in both the Cuban and US armies during the second world war, then returned to the concert stage. Jorge Bolet has played with the major orchestras in the United States, and has appeared in recital and with orchestras on all five continents of the world. He appears again with the Boston Symphony Orchestra next weekend, and is soloist at the prelude next Friday August 2. During the coming season he will perform with the Orchestra in Boston and New York.



EVERETT FIRTH was born in Winchester, Massachusetts though his family was from Maine. He studied with Saul Goodman, timpanist of the New York Philharmonic Symphony, at the Juilliard School, and with Roman Szulc, timpanist of the Boston Symphony Orchestra, at the New England Conservatory. He was graduated from the Conservatory with high honors and joined the Boston Symphony Orchestra in 1952. On Szulc's retirement three years later Firth became at the age of 25 the Orchestra's youngest principal in 70 years. He was also a pupil at the Berkshire Music Center at Tanglewood.

Everett Firth is a member of the Boston Symphony Chamber Players and is on the faculty of the Berkshire Music Center and the New England Conservatory. He has composed music for percussion ensembles and has written articles and books about the performance of percussion instruments. He imports instruments from Europe, and supplies not only his colleagues, but many schools and colleges in North and South America.



CHARLES SMITH has not missed a rehearsal or concert in the 25 years of his membership of the Boston Symphony Orchestra. A native of Newark, New Jersey, he studied at the Juilliard School, and was taught by Alfred Frisce, Gene Krupa, William Dorn and Edward Rubsam. Before coming to Boston he played 600 performances of *Porgy and Bess* in an orchestra conducted by Alexander Smallens.

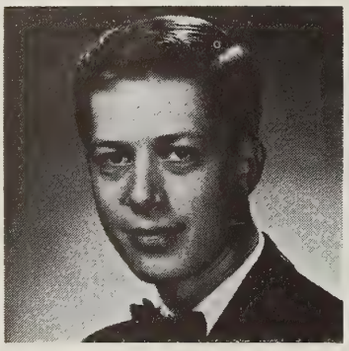
Charles Smith is on the faculty of Boston University, and has had many students who are now successful professional musicians. He has done considerable research into the history of percussion instruments and is keenly interested in contemporary music and jazz. At his home he has a soundproof room which contains an unusual collection of rare percussion instruments.

The soloists



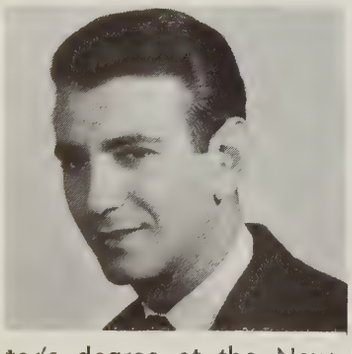
ARTHUR PRESS joined the Boston Symphony Orchestra in 1956 at the age of 26. Before coming to Boston he played with the Little Orchestra Society of New York under Thomas Scherman and was solo percussionist at New York's Radio City Music Hall.

Born in Brooklyn, he studied at the Juilliard School on a full scholarship. His teachers there were Morris Goldenberg and Saul Goodman. While he was at Juilliard he used to play in Latin and jazz bands at night clubs, and in contrast used to perform avant-garde chamber music with John Cage and other contemporary composers. Recently appointed head of the percussion department at the Boston Conservatory, Arthur Press is also a member of the Boston Symphony Percussion Ensemble and still keeps alive his interest in jazz and Latin-American and African folk drumming.



THOMAS GAUGER's interest in music started when he began learning the french horn as a child. But before he went to high school in Wheaton, Illinois, he changed to the snare drum, and when he moved to the University of Illinois he studied applied music with Paul Price and Jack McKenzie. He played there in the orchestra, the concert band, the wind and percussion ensembles and the football band. He won a scholarship to the Berkshire Music Center, and studied there with Everett Firth.

His professional career began at the Saskatoon Festival in Canada, and from there he went to Oklahoma City as the Symphony's principal percussionist. He joined the Boston Symphony Orchestra in 1963, and is now a member of the Boston Symphony Percussion Ensemble, and teaches and conducts the percussion ensemble at Boston University. He has written several compositions, one of which has been published; another was performed last year at Boston University.



FRANK EPSTEIN, who will become an official member of the Boston Symphony Orchestra at the start of next season, was born in Amsterdam, Holland. Coming to the United States in 1952, he settled in Hollywood; one of his teachers in California was William Kraft. He was graduated from the University of Southern California with a degree in music education and percussion, then joined the San Antonio Symphony as percussionist and assistant timpanist. Moving to Boston, he has worked on his master's degree at the New England Conservatory, where he has studied with Everett Firth. Frank Epstein has been a fellow of the Berkshire Music Center for three consecutive years.

The soloists



HELEN BOATWRIGHT is no stranger to Tanglewood. She was a student at the Berkshire Music Center, where she made her operatic debut as Ann Page in Nicolai's *The Merry Wives of Windsor*. She has since sung many times at the Berkshire Festival. Born in Wisconsin of a musical family, she won a scholarship to Oberlin, where she wrote her thesis on the soprano arias of Bach. After further study at the Cleveland Institute and in New York City she began her professional career. Helen Boatwright's repertoire ranges from the baroque to the contemporary, and she manages to find time from her busy singing schedule to teach, and to look after her three children.



SHERRILL MILNES, who makes his debut with the Boston Symphony Orchestra this weekend, started late on his professional career. Beginning as a member of Margaret Hillis's Chicago Choir, he was soon taking solo roles when the chorus appeared with the Chicago Symphony. He won scholarships to the opera department of the Berkshire Music Center for two consecutive years, then joined Boris Goldovsky's company for several tours. In 1962 he won the Ford Foundation award and appeared with opera companies in Pittsburgh, San Antonio, Houston, Cincinnati and Central City. Sherrill Milnes is now a regular member of the Metropolitan Opera Company, has made several recordings, and has appeared outside the United States at the operas in Venice, Florence, Milan and Mexico City.

The TANGLEWOOD CHOIR is composed mainly of vocal fellowship students in the Berkshire Music Center here at Tanglewood. Selected by audition from all parts of the United States, the members met for their first rehearsal at the end of June under their director, Charles Wilson. Two weeks ago they sang in the Boston Symphony Orchestra's performance of Haydn's *Nelson Mass* under the direction of Erich Leinsdorf.

The BERKSHIRE CHORUS, which makes its first appearance of the season with the Boston Symphony Orchestra this weekend, is a group of people who live in this area, some from as far away as Springfield, Albany and Schenectady, but mainly from Berkshire County. Charles Wilson and John Oliver chose the members by audition last winter, and have rehearsed with them during the spring.

THE COMING WEEK AT TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Sunday July 28

10.30 am
Theatre
MUSIC GUILD STRING QUARTET
Music by Bartók, Haydn and Ravel

2.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
JOSEF KRIPS *conductor*
for program information see page 18

Friday August 2

7 pm
Shed
Weekend Prelude — Chopin Ballades
JORGE BOLET *piano*

9 pm
Shed
BOSTON SYMPHONY ORCHESTRA
SIXTEN EHRLING *conductor*
Berlioz: Benvenuto Cellini Overture
Ravel: Pavane for a dead Infanta
Ravel: Rapsodie espagnole
Tchaikovsky: Symphony no. 5 in E minor

Saturday August 3

10.30 am
Shed
BOSTON SYMPHONY ORCHESTRA — Open Rehearsal
ERICH LEINSDORF *conductor*

8 pm
Shed
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Nicolai: Merry Wives of Windsor Overture
Mendelssohn: Symphony no. 3 in A minor 'Scottish'
Schumann: Piano concerto (Frager version)
MALCOLM FRAGER
Strauss: Suite from 'Der Rosenkavalier'

Sunday August 4

10.30 am
Theatre
BOSTON SINFONIETTA
Music by Mozart, Bach and Dvorák

2.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG *conductor*
Wagner: Meistersinger Overture
Rachmaninov: Paganini variations
JORGE BOLET
Mahler: Symphony no. 1

programs subject to change

Ticket prices per concert: general admission $2.50; reserved seats $3.50, 4, 4.50, 5, 5.50, 6.50, 7 and 7.50 (box seat). Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

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THE COMING WEEK AT TANGLEWOOD

BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Director*

Monday July 29

8 pm — Composers' Forum
Theatre

Tuesday July 30

8 pm — Chamber Music
Theatre

Wednesday July 31

8 pm — Contemporary Trends — Rock
Shed — THE ASSOCIATION
Ticket prices for this concert only: general admission $2.50; reserved seats $3, $4, $5 and $5.50 (box seats)

Thursday August 1

8 pm — BERKSHIRE MUSIC CENTER ORCHESTRA
Theatre — CHARLES WILSON *conductor*

Saturday August 3

2.30 pm — Chamber Music
Theatre

The programs of the Berkshire Music Center listed on this page are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, chamber music ensembles, choruses, solo players and singers take part in an extensive program of study, instruction and performance. Also on the BMC schedule are a Festival of Contemporary Music and a series of Contemporary Trends concerts.

The Berkshire Music Center is in part supported through the generosity of The Friends of Music at Tanglewood. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at $25 entitles a family to attend all BMC events without further contribution; an Individual Season Membership at $15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event are asked to contribute one dollar at the gate.

Further information about Berkshire Music Center events is available from the Friends Office
Tanglewood, Lenox, Massachusetts 01240
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A selection of recordings by the
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF

FINE	
Symphony 1962 — Toccata Concertante Serious Song	LM/LSC 2829
GINASTERA	
Piano Concerto (Martins) *with* Variaciones Concertantes	LM/LSC 3029
MAHLER	
Symphony no. 1	LM/LSC 2642
Symphony no. 3 (Verrett, New England Conservatory Chorus, Boston Boychoir)	LM/LSC 7046
Symphony no. 5	LM/LSC 7031
Symphony no. 6	LM/LSC 7044
MENDELSSOHN	
A midsummer night's dream (Saunders, Vanni, Swenson, Metropolitan Opera Chorus)	LM/LSC 2673
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Music from Romeo and Juliet	LM/LSC 2994
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BERKSHIRE FESTIVAL 1968

Friday August 2 at 7 pm

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WEEKEND PRELUDE

JORGE BOLET *piano*

CHOPIN

Ballade in G minor op. 23

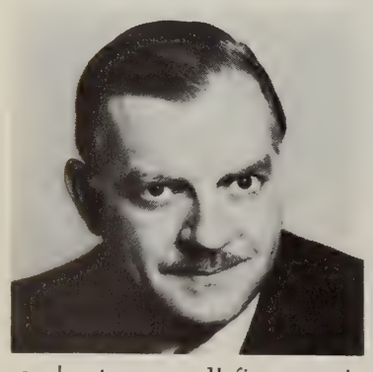
Ballade in F major op. 38

Ballade in A flat major op. 47

Ballade in F minor op. 52

Jorge Bolet plays the Baldwin piano

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JORGE BOLET was born in Havana, Cuba, and was five when he began to study the piano. At nine he gave his first public recital and a year later appeared as soloist with the Havana Sinfonica. He won a scholarship to the Curtis Institute, and after graduation went to Europe for further study. He served in both the Cuban and US armies during the second world war, then returned to the concert stage. Jorge Bolet has played with the major orchestras in the United States, and has appeared in recital and with orchestras on all five continents of the world. He appears again with the Boston Symphony Orchestra next weekend, and is soloist at the prelude next Friday August 2. During the coming season he will perform with the Orchestra in Boston and New York.

BERKSHIRE FESTIVAL 1968

Friday August 2 at 9 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

SIXTEN EHRLING *conductor*

BERLIOZ — Overture to 'Benvenuto Cellini' op. 23*

RAVEL — Pavane pour une infante défunte*

RAVEL — Rapsodie espagnole

Prélude à la nuit
Malagueña
Habanera
Feria

intermission

TCHAIKOVSKY — Symphony no. 5 in E minor op. 64*

Andante - allegro con anima
Andante cantabile con alcuna licenza
Valse: allegro moderato
Finale: andante maestoso - allegro vivace

The program notes for tonight's concert begin on page 19

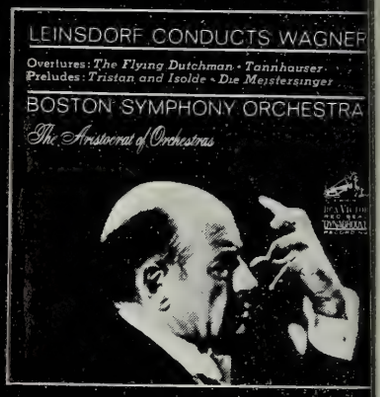
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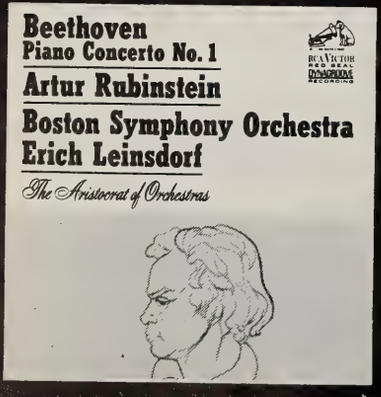
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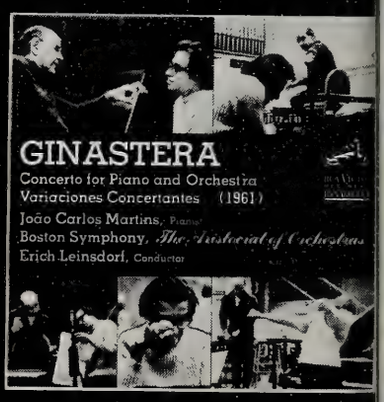












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BERKSHIRE FESTIVAL 1968

Saturday August 3 at 8 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

NICOLAI — Overture to 'The Merry Wives of Windsor'

MENDELSSOHN — Symphony no. 3 in A minor op. 56 'The Scottish'*

Andante con moto - allegro un poco agitato
Vivace non troppo
Adagio
Allegro vivacissimo - allegro maestoso assai

intermission

SCHUMANN — Concerto for piano and orchestra in A minor op. 54 (original version)†

Allegro affettuoso
Intermezzo: andantino grazioso
Allegro vivace

MALCOLM FRAGER

STRAUSS — Suite from 'Der Rosenkavalier'†

†First performance at the Festival concerts in this version.

Malcolm Frager plays the Steinway piano

The program notes for tonight's concert begin on page 23

BALDWIN PIANO
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BERKSHIRE FESTIVAL 1968

Sunday August 4 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

WILLIAM STEINBERG *conductor*

WAGNER	Prelude to 'Die Meistersinger von Nürnberg'
RACHMANINOV	Rhapsody on a theme of Paganini op. 43 JORGE BOLET

intermission

MAHLER	Symphony no. 1 in D major (1888)* Langsam: schleppend, wie ein Naturlaut Kräftig bewegt, doch nicht zu schnell Feierlich und gemessen, ohne zu schleppen Stürmisch bewegt

Jorge Bolet plays the Baldwin piano

The program notes for this afternoon's concert begin on page 37

BALDWIN PIANO
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Program notes for Friday August 2
by John N. Burk

HECTOR BERLIOZ 1803-1869
Overture to 'Benvenuto Cellini' op. 23

The opera *Benvenuto Cellini* was the fulfillment of a special ambition of Berlioz. To him a pronounced success at the *Opéra* in Paris was a very vital matter. Much in need of the assurance of an official position with a fixed income, he never received more than scant or grudging favor from the *Conservatoire,* while at the *Opéra,* where a reasonable recognition would have solved his financial harassment once and for all, he invariably met with veiled hostility or evasion. For this reason Berlioz had to go on earning his living as a feuilletonist, violently disliking the routine which kept him from his creative thoughts.

Forced to arrange his own concerts if his music were to be heard, he would engage battalions of players, and as often as not find himself bankrupt when the affair was over. These were the reasons why such a venture as *Benvenuto Cellini* was of extreme importance to him. The plans and the completion of the score occupied three years of his life.

'The strange career of Benvenuto Cellini,' he wrote in his memoirs, 'had made such an impression on me that I stupidly concluded that it would be both dramatic and interesting to other people. I therefore asked Léon de Wailly and Auguste Barbier to write me a libretto on it. I must own that even our friends thought it had not the elements essential to success, but it pleased me, and even now I cannot see that it is inferior to many others that are played daily.'

Berlioz had hit upon a subject which was to be used by many for operatic purposes in succeeding years. But neither its first audiences nor the opinion of posterity has confirmed this effort of his librettists as successful. It concerns an imaginary love affair in the life of the Renaissance goldsmith. Cellini, while occupied with his statue of Perseus, falls in love with Teresa, the daughter of Balducci, treasurer to the Pope. Teresa having been promised to another by her father, Cellini plots to elope with her and attends the Roman Carnival in disguise as part of his scheme. He stabs an opponent and is accused of murder, but the completion of the wondrous statue results in his pardon.



MAURICE RAVEL 1875-1937

Pavane pour une infante défunte (Pavane for a dead Infanta)

The fanciful title with its antique air suggests an elegy for a princess in the old courtly Spain where this dance was much cultivated in its time. The pavane was a grave and ceremonious dance of the sixteenth and seventeenth centuries. 'According to some authorities,' wrote W. B. Squire in his article on the pavane, contributed to Grove's Dictionary, 'the name is derived from the Latin "pavo", owing to the fancied resemblance to a peacock's tail, caused by the robes and cloaks worn by the dancers, as they swept out in the stately figures of the dance. . . . In masquerades, pavans were played as processional music, and were similarly used at weddings and religious ceremonies. Like all early dances, the pavan was originally sung as well as danced.'

Victor I. Seroff, in his informative biography of Ravel, tells us that this 'Pavane', composed in 1899 as a piano piece, drew what might be called popular attention to the young composer for the first time. He was not too pleased that his first taste of wide favor should have come through what he later called 'an incomplete and unaudacious work'. The orchestral version dates from 1910.

'This piece,' wrote Seroff, 'became a favorite with the ladies, young and old, who gave the composition all sorts of romantic backgrounds. Those who wished it to be of Spanish origin attributed its inspiration to Ravel's mother, who was supposed to have told him about the ritual dances at the cathedral in Seville. Others pointed at the pictures of Velasquez and finally, a decade later, some wove into it Raymond Schwab's fable *L'Infante porqué-porqué,* written and dedicated to Ravel in 1910. As a matter of fact, none of these had anything to do with the title of the piece which, as Ravel himself said, he chose solely because of the alliteration.

'In 1925, when Ravel visited the interpretation course at *L'École Normale* in Paris, he is quoted to have said, "Do not attach to the title any more importance than it has. Do not dramatize it. It is not a funeral lament for a dead child but rather an evocation of the pavane which could have been danced by such a little princess as painted by Velasquez at the Spanish court." And to a young pianist whom he heard play the composition Ravel said, "The next time remember that I have written a 'Pavane for a deceased princess' and not a 'Deceased pavane for a princess' " . . .'

Rapsodie espagnole

The *Rapsodie Espagnole,* composed in 1907, was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. His recurring fondness for fixing upon Spanish rhythms as a touchstone for his fancy antedates the rhapsody in the *Alborada del Gracioso* as a piano piece, and the *Habanera* from *Les Sites Auriculaires,* for two pianos. As he transformed the *Alborada* into bright orchestral dress, so he incorporated the *Habanera* as the third movement of the *Rapsodie Espagnole.*

The *Prélude à la nuit* opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, pianissimo, is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña,* Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated '1895' in the score, recalling the *Habanera* for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ('Fair') continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale assez animé* (6/8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for english horn, which is elaborated by the clarinet. There is a return to the initial material of the movement and a fortissimo close.

PETER ILYICH TCHAIKOVSKY 1840-1893
Symphony no. 5 in E minor op. 64

Tchaikovsky's slight opinion of his Fifth Symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music. He never hesitated to tell, for example, when he was composing from the urge to compose and when he was forcing himself to do it; when he was writing 'to order', and when he was not.

As for the Fifth Symphony, Tchaikovsky seems to have been skeptical about it from the start. 'To speak frankly,' he wrote to his brother Modeste in May of 1888, 'I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony.' To Mme von Meck, a month later — 'Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see.' In August, with the symphony 'half orchestrated', the listless mood still prevailed: 'When I am old and past composing, I shall spend the whole of my time in growing flowers. My age — although I am not very old [he was forty-eight] — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do.' Three weeks later he reports briefly that he has 'finished the Symphony'.

The first performances, which he conducted in St Petersburg on November 17 and 24 1888, were a popular success, but Tchaikovsky wrote to his patroness that he considered his Symphony 'a failure'. He still found in it 'something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes'. He did not accept their applause as proof of enthusiasm; they were only being polite. 'Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* Symphony [the Fourth]. What a difference! How immeasurably superior it is! It is very, very sad!' But the musicians plainly liked his Fifth Symphony, both in St Petersburg and Prague. When its success in Hamburg was outstanding, he wrote to Davidov: 'The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time.' This was written on the crest of its immediate success. Later, his misgivings returned.

The fact that Germany became a field for conquest by the Fifth Symphony must have had a great deal to do with Tchaikovsky's change of heart about the piece. Central Europe had been slow to awake to his existence and then had been reluctant to accept him as a composer of true importance. As a visitor, he had been befriended by individual musicians. Von Bülow had taken up his cause with characteristic zeal. Bilse had conducted his *Francesca da Rimini* in Berlin, and, fighting against general disapproval, had repeated the work. 'These ear-splitting effects,' wrote a critic, 'seem to us too much even for hell itself.' The conservative ones had been offended by the 'excesses' of Tchaikovsky and what seemed to them his violation of all the classical proprieties. Year by year this disapproval was worn down. To their surprise, they found his Trio and Second Quartet to be reasonable and listenable music. Audiences were impressed by the Fourth Symphony, and when the Piano Concerto began to make its way, the critics who had condemned it outright were compelled to revise their first impressions.



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Program notes for Saturday August 3

OTTO NICOLAI 1810-1849

Overture to 'Die lustigen Weiber von Windsor' (The merry wives of Windsor)

The musical capitals of Europe were filled in the eighteenth and nineteenth centuries with busy and successful composers, who are now hardly known or completely forgotten. Otto Nicolai, a respected conductor and composer in his day, is remembered only for his opera *Die lustige Weiber von Windsor,* and for having established the Philharmonic concerts in Vienna.

After an unhappy childhood he ran away from his home in Königsberg at the age of sixteen, and arrived in Berlin a year later, where he began serious musical study. His talent was recognised and in 1833 he was appointed organist of the Prussian chapel in Rome. Except for a year in Vienna, where he joined the staff of the Kärnthnerthor Theatre, he remained in Italy until 1841, studying the old masters and composing a series of operas. He then returned to Vienna as the first Kapellmeister of the Court Opera. Two years before his early death at the age of thirty-nine, he moved to Berlin as director of the newly established cathedral choir and Kapellmeister of the Opera.

His farewell concert in Vienna included some of the instrumental music to *The merry wives,* but the opera was not finished until he was in Berlin. The first production opened at the Berlin Opera on March 9 1849. Two months later Nicolai died of an apoplexy.

The opera, a work of great charm, is based closely on Shakespeare's play. It has continued popular in Europe, and over the years has been given in more than ten languages. The first American performances took place in Philadelphia and New York in 1863.

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FELIX MENDELSSOHN-BARTHOLDY 1809-1847
Symphony no. 3 in A minor op. 56 'The Scottish'

In the spring of 1829, Felix Mendelssohn, promising pianist and composer of twenty, visited England, played with the Philharmonic Orchestra in London and conducted it, was entertained by delightful people, and enjoyed himself thoroughly. In July he undertook a tour of Scotland with his friend Carl Klingemann. The people and the landscape interested him. He wrote of the Highlanders with their 'long, red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands'. The moorlands intrigued him too, and when fogs and rains permitted, the insatiable tourist brought out his sketchbook and put it to good use.

He wrote home of the Hebrides and the Cave of Fingal — also of the Palace of Holyrood, then a picturesque ruin, in which Mary of Scotland had dwelt. 'In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scottish Symphony.' There follow sixteen measures which were to open the introduction of the first movement. These measures have also been attributed to the incident that, returning to the inn at Edinburgh, Mendelssohn there listened to a plaintive Scottish air sung by the landlord's daughter.

In this way Mendelssohn carried out of Scotland two scraps of melody that were to be put to good use — this one and the opening measures of the 'Fingal's Cave' Overture. Smaller works for piano, and for voice, were also suggested by Scotland.

It would be a mistake, of course, to look for anything like definite description in this score, or for that matter in any symphony of Mendelssohn. He did not even publish it with a specific title, although he so referred to it in his letters.

Nearly two years later, while he was enjoying himself in Rome and Naples, themes which had occurred to him on the earlier journey had grown into rounded and extended form. The *Fingal's Cave* Overture then occupied him, and two symphonies 'which', he wrote, 'are rattling around in my head.' But the *Italian* Symphony took precedence over the other, and even when that was in a fairly perfected condition, the *Scottish* Symphony seemed to elude him. He had good intentions of presently 'taking hold' of it, but the Italian sunshine scattered his thoughts. 'Who can wonder that I find it difficult to return to my misty Scotch mood?'

continued on page 33

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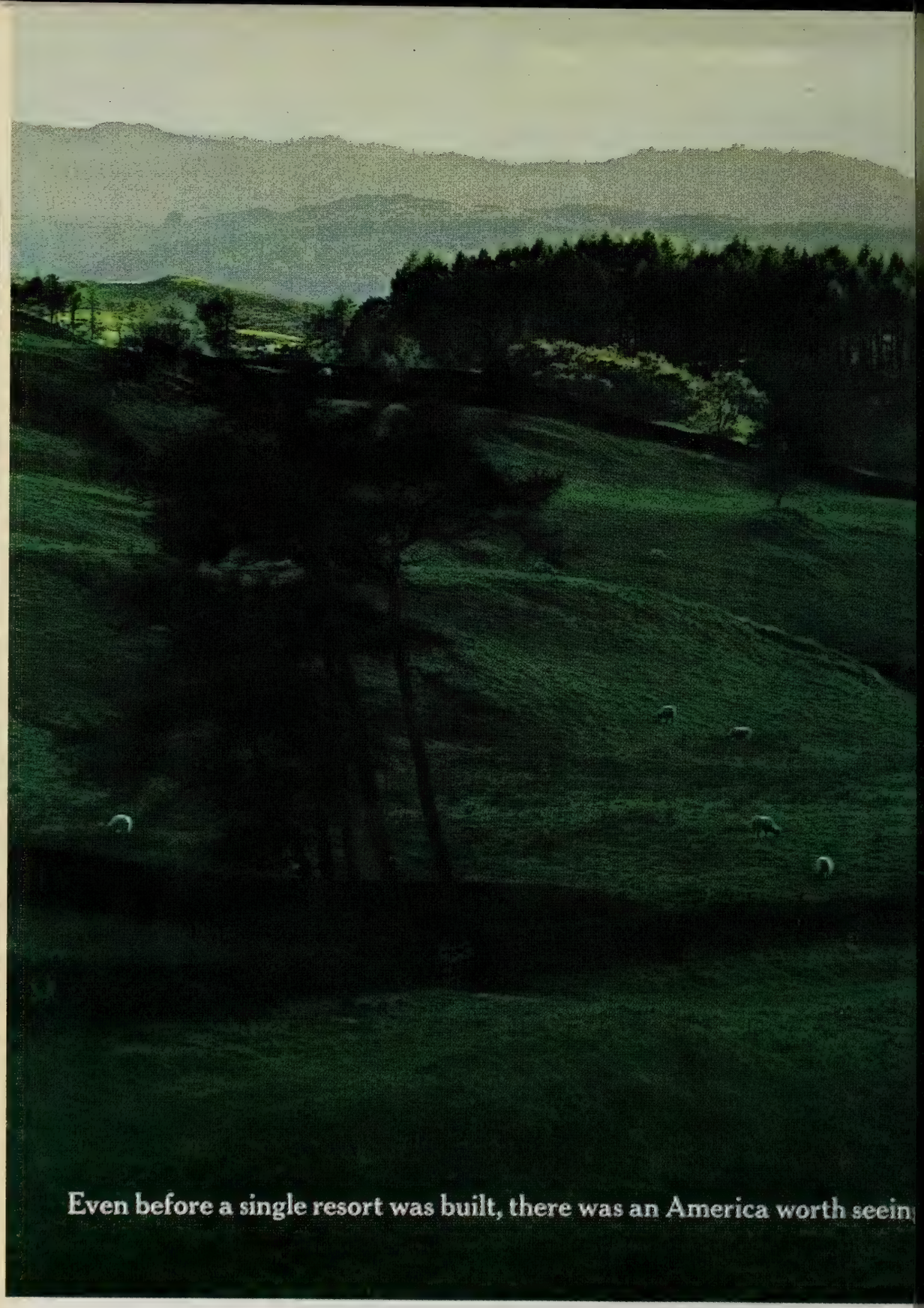
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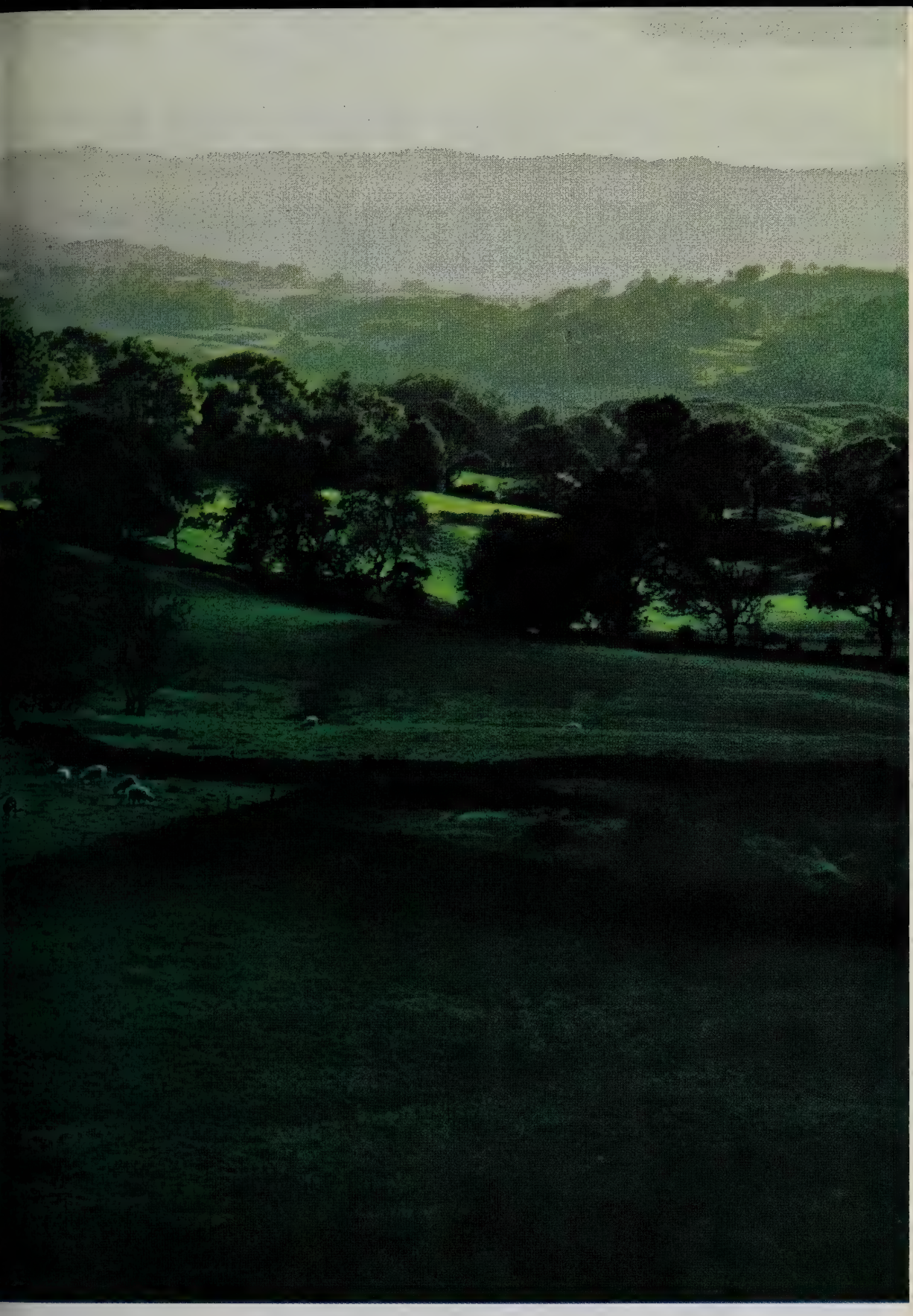
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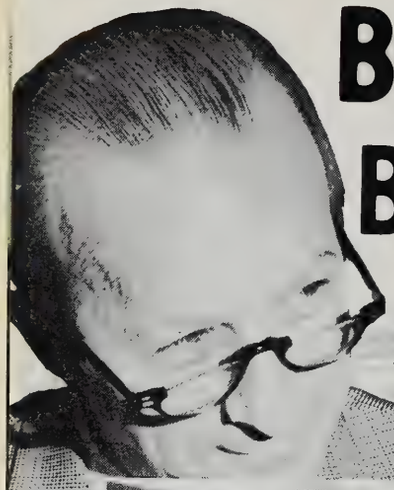
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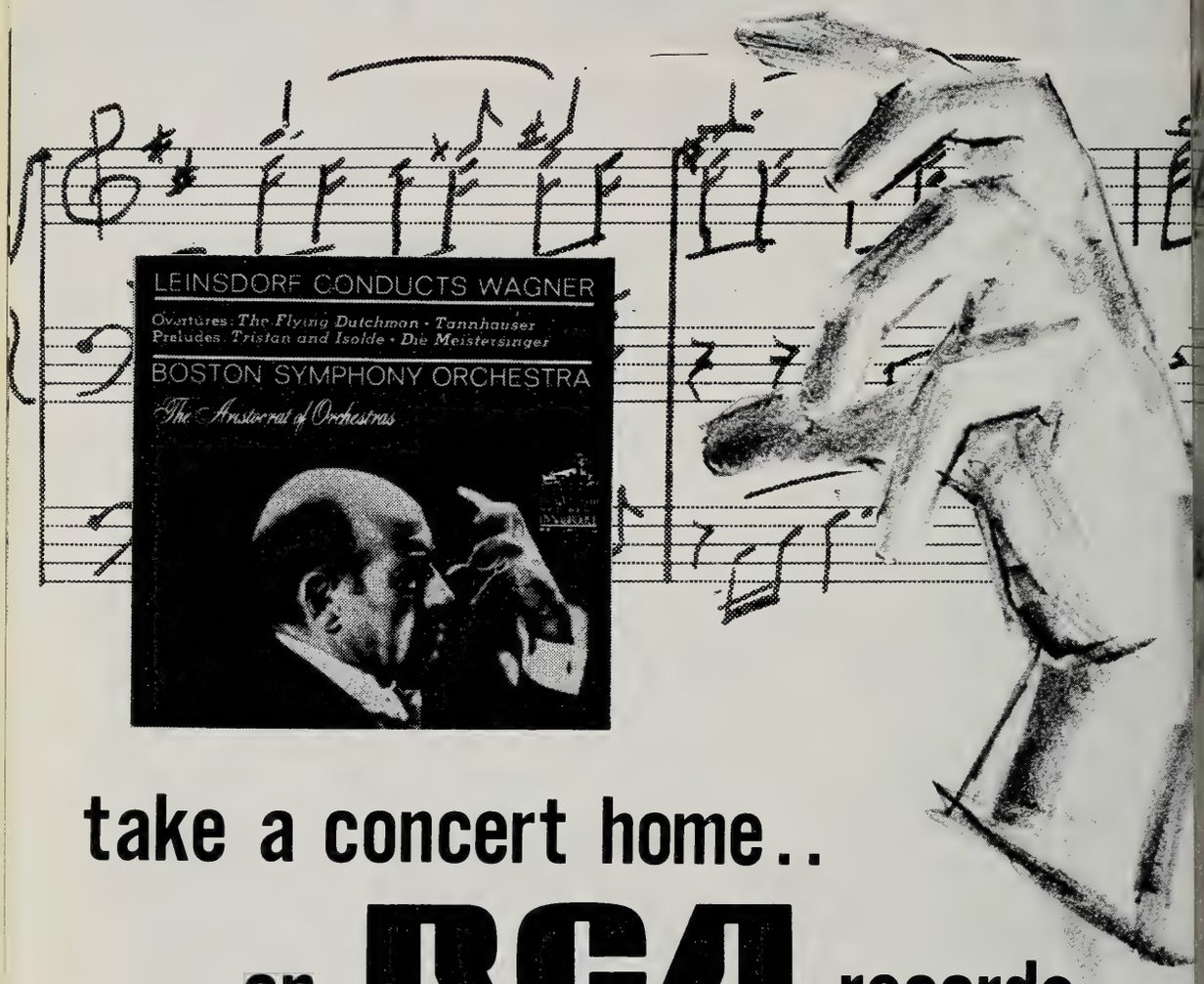


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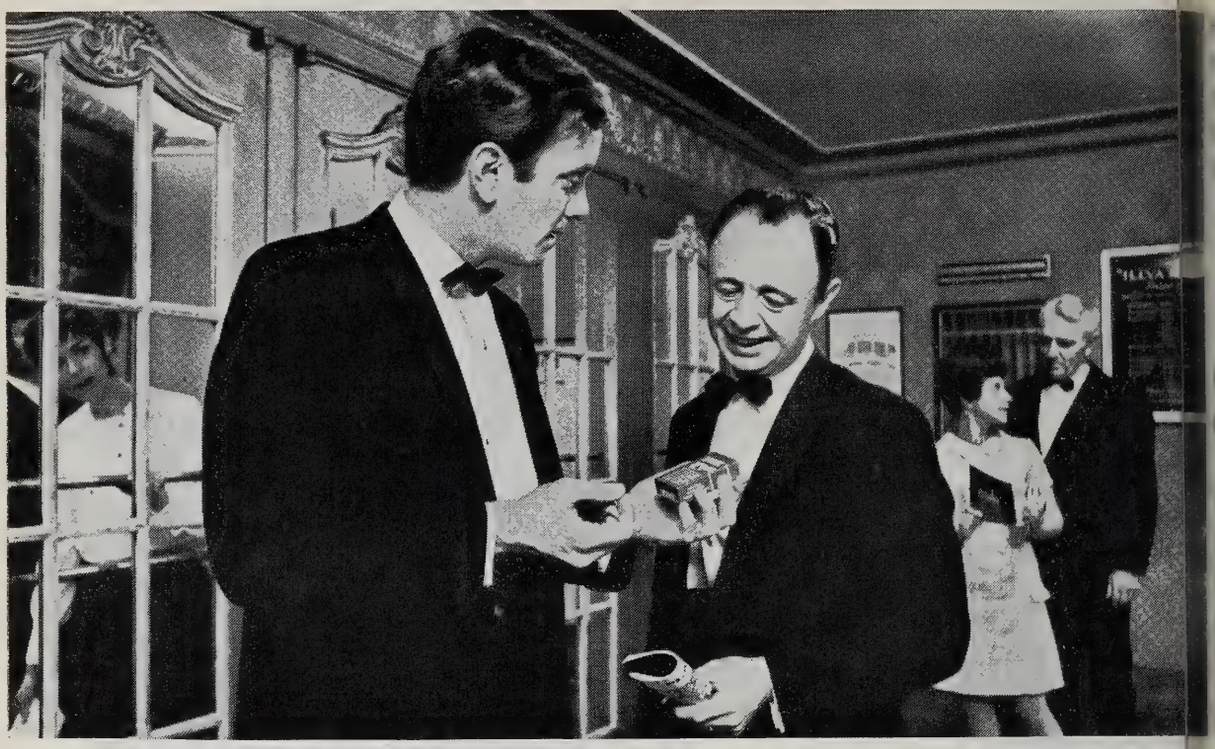
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He carried the *Scottish* Symphony about with him for eleven years, endlessly reconsidering, polishing, touching up, before he was ready to take the irrevocable step of publication. The score was dedicated to 'Her Majesty Queen Victoria of England', and the first performance took place at the Gewandhaus concerts in Leipzig on March 3 1842. Mendelssohn himself conducted.

John N. Burk

ROBERT SCHUMANN 1810-1856
Concerto for piano and orchestra in A minor op. 54

More than once in his younger days Schumann made sketches for a piano concerto. He planned such a work while at Vienna in 1839, probably with his fiancée, Clara Wieck, in mind, but could not have progressed very far with it. Again in the spring and summer of 1841, the first year of his marriage, he worked upon and completed a *'Phantasie'* in A minor, which he was later to use as the first movement of his published Concerto. Apparently he moved only by stages toward the full, three-movement form. The *Phantasie* was composed between May and September, and must have been somewhat crowded in the composer's imagination between the abundant musical images which occupied him in that year. The First Symphony in B flat preceded, and the Symphony in D minor (in its first version) followed it, not to speak of smaller orchestral works. When the First Symphony was tried over in rehearsal by the Gewandhaus orchestra (August 13), Clara took the occasion to play through the new *Phantasie* with the orchestra as well. Although the returning echoes from the empty hall somewhat dampened her ardor, she played it twice, and thought it 'magnificent'. She wrote in her diary: 'Carefully studied, it must give the greatest pleasure to those that hear it. The piano is most skillfully interwoven with the orchestra--it is impossible to think of one without the other.' The publishers were not of this mind, and rejected the proffered manuscript.

In 1845, while the pair were at Dresden, Schumann made a concerto out of his 'Concert Allegro', as he had intended to call it, by adding an Intermezzo and Finale. It was from May to July that he wrote the additional movements. 'Robert has added a beautiful last movement to his *Phantasie* in A minor,' wrote Clara in her diary on June 27, 'so that it has now become a concerto, which I mean to play next winter. I am very glad about it, for I always wanted a great bravura piece by him.' And on July 31: 'Robert has finished his concerto and handed it over to the copyist. I am as happy as a king at the thought of playing it with the orchestra.'

The new work did become as delightful to play, and as useful, as she anticipated. She carried it to city after city, and audiences would sometimes behold the unusual sight of the famous pianist performing

her husband's music while the composer himself presided at the conductor's stand. The first performance was conducted by Ferdinand Hiller, to whom the score was dedicated, at Dresden, on December 4 1845. Clara was of course the soloist at this, a concert of her own. She also played the work at a Gewandhaus Concert on New Year's Day 1846 — Mendelssohn conducting.

Schumann was indeed true to his best style in this concerto, taking themes of flowing lyricism, playing them naturally, with spontaneous resource in detail, rather than with any pretentious development. The piano part in the first movement, save for such mild flourishes as in the opening bars, goes its way with a straightforward and becoming simplicity. When the melody is given to woodwind or string voices, the pianist provides arpeggio figures, modest and unassuming, but sparkling with variety. The cadenza, which the composer was careful to provide, is in his best pianistic vein, making no attempt to dazzle.

A true slow movement would have been out of place after the moderate tempo and andante section of the first movement. The brief intermezzo (andantino grazioso) with its light staccato opening and its charming second theme inseparably associated with the cellos that sing it, leads directly into the final rondo (allegro vivace), whose brilliance is joyous and exuberant, without a trace of hard glitter.

John N. Burk

During last summer Malcolm Frager, with the Berkshire Music Center Orchestra directed by Erich Leinsdorf, read through Schumann's original version of the first movement of the concerto (the *Phantasie* of 1841). This earlier version will be performed today.

The original manuscript of the concerto is in a private collection in Europe, and Mr Frager is the only pianist who has seen it since the turn of the century.

The changes are all in the opening movement; the first is immediately recognizable: the orchestral chord which begins the familiar version is missing from the original: in one critic's opinion, 'it is far more dramatic, more audacious, in its first form'. Two measures (after bar 503) were cut from the coda, and there is a different transition from the end of the cadenza to the coda. Although the revised version of this latter change was pasted over the original, Malcolm Frager has now managed to decipher what lies underneath, and will play the original today. Otherwise all the revisions are in details of the piano writing and orchestration.

Malcolm Frager writes: 'Schumann made the changes in the orchestration of the first movement, I believe, after the first performance, perhaps to please his wife and others who found it too symphonic and not spectacular enough for the piano. Whichever orchestration one may find more satisfying, the original is characteristic of Schumann, and certainly worth hearing.'



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RICHARD STRAUSS 1864-1949

Suite from 'Der Rosenkavalier' (arranged by Charles Wilson)

'Next time I shall write a Mozart opera', Strauss is reported to have said after the première of *Salome* (1905) and again after the première of *Elektra* (1909). No doubt he meant it the first time, but not until the second time had he found a librettist with whom he could do the job. By the end of the following year he and Hugo von Hofmannsthal had done it: *Der Rosenkavalier,* the fifth and in many respects the finest of this composer's notable contributions to the lyric stage.

It has been suggested that *Der Rosenkavalier* is only 'rouged and lipsticked' Mozart, that the latter's 'small genuine diamonds' were synthesized by Strauss into 'large rhinestones'. But the truth is there can be no reasonable comparison at this level of discourse. Mozart's librettist, Lorenzo da Ponte, simply did not have the literary wherewithal to strew his texts with infinite subtle ironies. By contrast, Hofmannsthal was a genius every bit the equal of Strauss; so that their collaboration was unique in its parity and, happily, in its integration of their respective abilities. In consequence, *Der Rosenkavalier* shows a singleness of artistic purpose without parallel among masterworks of tandem authorship — which category of course includes virtually all opera.

Musically, *Der Rosenkavalier* is busy beyond description. Alfred Schattmann's collation of the themes discloses no fewer than one hundred and eighteen! This notwithstanding, the score has demonstrated an incredible resilience over the years. Thanks to the composer's cupidity it has been subjected to brutalizing by hack arrangers virtually from the day it was published. Strauss was a musical genius, yes; but in his relentless pursuit of profits he would have embarrassed many a free-wheeling partisan of private enterprise. At one time, for example, the house of Chappell offered forty-four separate listings of this or that tidbit from *Der Rosenkavalier* arranged for solo piano, piano four-hands, two pianos, violin unaccompanied and with piano, mandolin, two mandolins (!), salon orchestra, brass band, and just about every other conceivable combination of instruments. Strauss even recorded an egregious medley (not even of his own devising) on a pianola roll. And so it went.

Only in 1944, finally, did the composer get around to preparing his own concert abridgment of *Der Rosenkavalier.* And it is not irrelevant to the present performances to note that the London Philharmonic première of the official *Erste Walzerfolge* ('First Waltz Sequence') was entrusted to a young conductor named Erich Leinsdorf.

The suite to be performed this evening includes the prelude to the first act, the music to the entrance of the Marschallin's black serving boy with morning chocolate and the 'Breakfast Waltz' from Act I. This leads to the familiar waltz from the second act, which is followed by the prelude to Act III. The 'Riot Waltz', the music for the final exit of the Marschallin, the duet between Sophie and Octavian, and the last bars of the opera end the suite.

James Lyons

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Program notes for Sunday August 4

RICHARD WAGNER 1813-1883
Prelude to 'Die Meistersinger von Nürnberg' (The Mastersingers of Nuremberg)

Most artists feel impelled, at some point, to meditate aloud on the subject of art itself — its reasons for existence, its uses, its place in men's lives. It could not fail to be so with Wagner, that most indefatigable deliverer of opinions, and in fact he went to the extreme of composing what may be the greatest of all operatic comedies in order to explain himself on the matter. In doing so, he returned, for the only time in his mature career, to an historical basis — a very real city of Nürnberg, a very real set of traditions, and even a cast of characters drawn, at least in name, from among the people who had actually walked the streets of that city and contributed to those traditions. Chief of these, of course, is the shoemaker-poet Hans Sachs. What Wagner (and Sachs) have to say on the question of art is (to state it crudely) this: 1) People need art, particularly in its celebrative aspect; 2) Art needs tradition, a set of ground rules; 3) Genius, by its very nature, must violate that tradition; and 4) Genius and tradition must then come to some sort of positive accommodation, whereby each strengthens and refreshes the other, so that in the end a new art emerges, an art which is at once contemporary and free, yet part of an ancient and well-founded continuity. That all of this is put forth in a work of immense tenderness, high humor, witty observation, infinite sadness, and, finally, unbounded exhilaration is in itself Richard Wagner's final comment on art and life.

The Prelude to Act I presents in its brilliantly compact form the main characters of the opera: the mastersingers themselves; Walther von Stolzing, the symbol of Genius, and his beloved Eva; the townspeople and apprentices of Nuremberg; and Beckmesser, the pedantic town clerk who symbolizes hidebound tradition. The Prelude ends with a triumphant restatement of the theme of the mastersingers.

It is, of course, Genius which takes the day — but Genius molded and formed by what is valid in the tradition, and, in the end, subject to the judgment of the assembled people, for whom art exists.

Conrad L. Osborne

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SERGEY RACHMANINOV 1873-1943
Rhapsody on a theme of Paganini op. 43

On July 1 1934 Rachmaninov returned to Senar, the home which he had built for himself on Lake Lucerne, and immediately began work on a piece for piano and orchestra. He finished it late at night on August 18.

Shortly afterwards he wrote to his friend Vladimir Wilshaw: 'Two weeks ago I finished a new piece: it's called Fantasia for piano and orchestra in the form of [twenty-four] variations on a theme of Paganini (the same theme on which Liszt and Brahms wrote variations). The piece is rather long, twenty to twenty-five minutes, about the length of a piano concerto.' The first performance took place in Baltimore the following November 7. Rachmaninov himself was the pianist with the Philadelphia Orchestra; Leopold Stokowski conducted. The New York première followed a month later under Bruno Walter's direction, and most of the critics were delighted. Robert A. Simon wrote in *The New Yorker:* 'The Rachmaninov variations, written with all of the composer's skill, turned out to be the most successful novelty that the Philharmonic Symphony has had since Mr Toscanini overwhelmed the subscribers with Ravel's Bolero. . . . ' Audiences and critics in other countries were equally enthusiastic.

Three years later Michael Fokine visited Rachmaninov to discuss with him the possibility of their collaborating on a ballet. The composer suggested the Rhapsody. Fokine was doubtful at first, but a letter from Rachmaninov changed his mind. 'Consider the Paganini legend —', he wrote, 'about the sale of his soul to the evil spirit in exchange for perfection in art, and for a woman. All variations on the Dies Irae would be for the evil spirit. The whole middle from the 11th variation to the 18th — these are the love episodes. Paganini himself makes his first appearance at the "Theme" and, defeated, appears for the last time at the 23rd variation — the first 12 bars — after which, to the end, is the triumph of his conquerors. The first appearance of the evil spirit is in the 7th variation, where, at no. 19, there can be a dialogue with Paganini during his theme as it merges with the Dies Irae. Variations 8, 9, 10 — progress of the evil spirit. Variation II is the transition to the realm of love. Variation 12 — the minuet — is the first appearance of the woman — through the 18th variation. Variation 13 is the first understanding between the woman and Paganini. Variation 19 is the triumph of Paganini's art, his diabolic pizzicato. It would be good to show Paganini with a violin — not, of course, a real one, but some devised, fantastic violin. And it also seems to me that at the conclusion of the play the several personages [representing] the evil spirit should be caricatures, absolute caricatures, of Paganini himself. And they should here have violins that are even more fantastically monstrous.'

After nearly two years of work the ballet *Paganini* opened at Covent Garden in London on June 30 1939 to great critical acclaim. The Rhapsody itself has of course remained a standard piece in the symphonic repertoire.

Andrew Raeburn

The translation of Rachmaninov's letter comes from 'Sergei Rachmaninoff' by Sergei Bertensson and Jay Leyda, and is copyright © by New York University.

GUSTAV MAHLER 1860-1911
Symphony no. 1 in D major

In December 1909, approximately a year and five months before his death, Mahler wrote to his friend Bruno Walter from New York: 'The day before yesterday I introduced my First Symphony here! — without, it seems, striking any responsive chord. I, however, was quite satisfied with this youthful venture. What a world is this, that casts up such sounds and reflections! Things like the funeral march and the erupting storm seem to me like a flaming indictment of the Creator.'

The recurrent musical ideas which seem to link all of Mahler's works are found in abundance here. The first *Allegro* theme is derived from the song 'On the morning field I trod', the second of his 'Songs of a Wanderer' (1884). The theme of the second movement *(Scherzo)* is built on a stamping *Ländler* (country dance) rhythm used in his song *Hans und Grete*. The funeral march in the third movement is the famous satirical canon on the folksong *Frère Jacques,* while the dreamy middle section is from the fourth of the 'Wanderer' songs. The finale's stormy opening quotes a prominent theme — a sort of chromatic wail of despair — from his cantata 'The Song of Lamentation' (1880).

At its first performance (Budapest, 1889), this symphony appeared quite differently than it does today. It contained five movements, not four; and it was not even called a symphony, but rather 'Titan — A Symphonic Poem'. After the fashion of the time, Mahler was encouraged to provide fanciful titles and literary programs for the first three symphonies. He was, however, more of an instinctual musician than a representational one, and finding such programs more of a hindrance than otherwise, he accordingly dropped them. 'My music,' he wrote, 'is, everywhere and always, only a sound of nature! Any other sort of program I do not recognize, at least not for my works. If I have given them titles now and then, it is merely to indicate where emotion should be transformed into imagination.'

In the pantheistic universe of Mahler, to be sure, the 'sound of nature' embraces everything from the First Symphony's opening cry of the cuckoo to the proclamation 'And He shall reign for ever and ever' (from Handel's *Messiah)* into which it has grown by the final coda. Thus we are forever making new associations for ourselves as we listen to his music. And thus, although his style is no longer a mystery, his individual works are. Like the lightning from a dark cloud will come a sudden new flash of illumination, and we remember anew Mahler's words: 'Strange, but when I hear music — even while I conduct — I can hear quite definite answers to all of my questions, and I feel entirely clear and sure. Or rather, I feel quite clearly that there are no questions at all.'

Jack Diether

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Friday's conductor



SIXTEN EHRLING, Music Director and Conductor of the Detroit Symphony Orchestra, was born in Sweden in 1918. After studying the piano in his home city, Malmo, he went to the Royal Academy of Music in Stockholm. For a time he worked with Karl Boehm at the Dresden State Opera, then in 1940 began a twenty year association with the Royal Opera in Stockholm, becoming principal conductor and music director in 1953. In the same year he was appointed Honorary Court Conductor at the Royal Palace.

Sixten Ehrling has been guest conductor with many of the major orchestras in Europe and the United States, Minneapolis, St Louis, Chicago, Pittsburgh, Cleveland, Los Angeles, Cincinnati and Philadelphia among them. He has a repertoire of more than 600 works and is a brilliant pianist, often performing with orchestra as soloist while directing from the keyboard. He appeared first with the Boston Symphony Orchestra at the 1966 Berkshire Festival, and conducted the Orchestra in Symphony Hall last season.

BERKSHIRE FESTIVAL 1968
SEVENTH AND EIGHTH WEEKS

SEVENTH WEEK

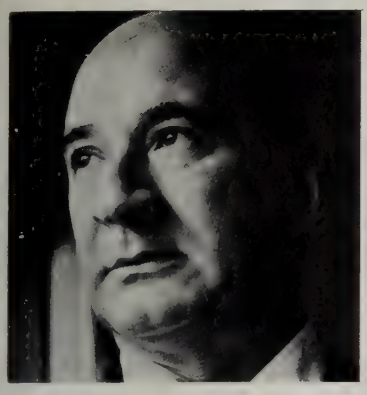
August 16	Friday
7 pm	Prelude FRANK
9 pm	BSO — LEINSDORF
MENDELSSOHN	Scherzo from Octet
	Piano concerto in G minor KALLIR
	Incidental music to A Midsummer Night's Dream
	PEARDON TANGLEWOOD CHOIR BERKSHIRE CHORUS
August 17	Saturday
10.30 am	BSO Open Rehearsal
8 pm	BSO — ANCERL
GLUCK	Iphigenia in Aulis Overture
SHOSTAKOVICH	Symphony no. 1
DVÓRÁK	Symphony no. 8
August 18	Sunday
2.30 pm	BSO — LEINSDORF
BEETHOVEN	Fidelio Overture
	Violin Concerto SILVERSTEIN
	Symphony no. 5

EIGHTH WEEK

August 23	Friday
7 pm	Prelude KUHSE, WILSON
9 pm	BSO — COPLAND
CARTER	Holiday Overture
FAURE	Pelléas et Mélisande Suite
CHAVEZ	Sinfonia India
COPLAND	Inscape
STRAVINSKY	Ode
COPLAND	Billy the Kid
August 24	Saturday
10.30 am	BSO Open Rehearsal
8 pm	BSO — LEINSDORF
WAGNER	Tristan Prelude Rheingold Finale KUHSE, THOMAS, WARD Walküre Act 1 KUHSE, THOMAS, WARD
August 25	Sunday
2.30 pm	BSO — LEINSDORF
BRAHMS	Gesang der Parzen Schicksalslied Nänie TANGLEWOOD CHOIR BERKSHIRE CHORUS
	Symphony no. 1

programs subject to change

Sunday's conductor



WILLIAM STEINBERG, Music Director of the Pittsburgh Symphony, who will become Music Director of the Boston Symphony Orchestra at the start of the 1969-70 season, came to the United States in 1938, at the personal invitation of Arturo Toscanini, as Associate Conductor of the NBC Symphony, New York. In 1944, he became an American citizen.

After several seasons with the NBC Symphony, he appeared as a guest conductor from coast to coast and also directed the music for a Hollywood motion picture sound track. He was seven years as Music Director of the Buffalo Philharmonic, then went to Pittsburgh in 1952. He has been the Music Director of the Pittsburgh Symphony ever since and has the longest tenure of any conductor in the orchestra's history. In 1964 he and the orchestra made a three-month tour of Europe and the Near East under the auspices of the U.S. State Department's Office of Cultural Presentations.

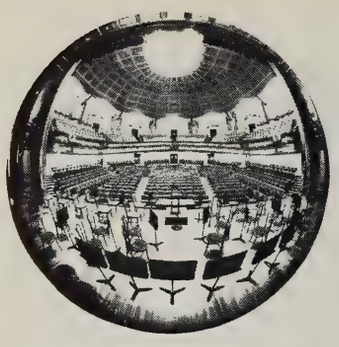
In 1958 William Steinberg accepted the position as Music Director of the London Philharmonic, and for two years served both orchestras concurrently. During the 1964-65 season he conducted the New York Philharmonic for twelve weeks and appeared at the Metropolitan Opera for the first time. For the 1966-67 season, the New York Philharmonic appointed him Principal Guest Conductor.

Aside from frequent summer and winter concert appearances in Europe, he has conducted the orchestras of Philadelphia, Chicago and Los Angeles as well as the Boston Symphony. He has directed many performances of the San Francisco Opera and regularly appears in the Hollywood Bowl, the Ravinia Festival in Chicago and Robin Hood Dell in Philadelphia. William Steinberg last appeared with the Orchestra at the Berkshire Festival last season.

The soloists



MALCOLM FRAGER, who has appeared many times with the Boston Symphony Orchestra in the past here at the Berkshire Festival, in Boston and New York, was soloist with the St Louis Symphony at the age of ten. He moved four years later to New York to study with Carl Friedberg, who had been a pupil of Clara Schumann and Johannes Brahms. He started winning significant prizes in 1952, which included the Michaels Memorial Music and the Leventritt Awards. In 1960 he won the first prize at the Queen Elisabeth International Competition in Brussels. Meanwhile he had graduated *magna cum laude* from Columbia University, and he now speaks seven languages, including Russian. He has given concerts extensively in Europe and South America, and has just returned from his first tour of the Far East.



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Leslie Martin, contrabass
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James Pappoutsakis, flute
Lois Schaefer, flute
Ralph L. Gomberg, oboe
John A. Holmes, oboe
Louis Speyer, oboe
Gino Cioffi, clarinet
Peter W. Hadcock, clarinet
Charles Russo, clarinet
Felix A. Viscuglia, clarinet
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Everett Firth

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Helen Keaney
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Donald Willing, Chairman
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BOSTON SINFONIETTA
Music by Mozart, Bach and Dvôrák

2.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
for the program see page 18

Friday August 9

7 pm
Shed
Weekend Prelude
Music by Poulenc, Bruckner, Pinkham, Britten and Debussy
BERKSHIRE BOY CHOIR
BRIAN RUNNETT *Music Director*

9 pm
Shed
BOSTON SYMPHONY ORCHESTRA
CHARLES WILSON *conductor*
Glinka: Russlan and Ludmila Overture
Rimsky-Korsakov: Sheherazade
Rachmaninov: Piano concerto no. 3 in D minor op. 30
GINA BACHAUER

Saturday August 10

10.30 am
Shed
BOSTON SYMPHONY ORCHESTRA — Open Rehearsal
ERICH LEINSDORF *conductor*

8 pm
Shed
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Wagner: Siegfried Idyll
Strauss: Also sprach Zarathustra
Rachmaninov: Piano concerto no. 2 in C minor op. 18
GINA BACHAUER

Sunday August 11

10.30 am
Theatre
BOSTON SYMPHONY CHAMBER PLAYERS
Music by Webern, Dahl, Varese and Martinu

2.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Brahms program
Tragic Overture op. 81
Variations on a theme by Haydn op. 56a
Piano concerto no. 2 in B flat op. 83
GINA BACHAUER

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Ticket prices per concert: general admission $2.50; reserved seats $3.50, 4, 4.50, 5, 5.50, 6.50, 7 and 7.50 (box seat). Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

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BALDWIN PIANO
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THE COMING WEEK AT TANGLEWOOD

BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Director*

FESTIVAL OF CONTEMPORARY MUSIC

in co-operation with the Fromm Music Foundation

Sunday August 4

8 pm — Concert of electronic music

Tuesday August 6

8 pm, Theatre — Chamber Music by Joseph Schwantner, Lawrence Moss, Donald Harris, William T. McKinley, Edwin London

Wednesday August 7

8 pm, Theatre — BERKSHIRE MUSIC CENTER ORCHESTRA
ERICH LEINSDORF *conductor*
Schoenberg: Die Glückliche Hand
Silverman: Elephant Steps
world première

Thursday August 8

8 pm, Theatre — Chamber Music by Andrew Imbrie, Joseph Maneri, Mark De Voto, Robert Cogan

Saturday August 10

2.30 pm, Theatre — Faculty Recital
Ives sonatas
PAUL ZUKOFSKY and GILBERT KALISH

The programs of the Berkshire Music Center listed on this page are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, chamber music ensembles, choruses, solo players and singers take part in an extensive program of study, instruction and performance.

The Berkshire Music Center is in part supported through the generosity of The Friends of Music at Tanglewood. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at $25 entitles a family to attend all BMC events without further contribution; an Individual Season Membership at $15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event are asked to contribute one dollar at the gate.

Further information about Berkshire Music Center events is available from the Friends Office
Tanglewood, Lenox, Massachusetts 01240
(telephone (413) 637-1600)

BERKSHIRE FESTIVAL 1968

Friday August 9 at 7 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

BERKSHIRE BOY CHOIR

BRIAN RUNNETT *Music Director*

LOWELL LACEY *organ*

POULENC	Timor et tremor venerunt super me (1939)
BRUCKNER	Christus factus est pro nobis obediens
PINKHAM	Wedding cantata
BRITTEN	Missa brevis for boys' voices and organ op. 63
DEBUSSY	Trois chansons de Charles d'Orléans
	Dieu! qu'il la fait bon regarder
	Quant j'ai ouy le tabourin
	Yver, vous n'estes qu'un villain

BALDWIN PIANO
RCA VICTOR RECORDS

The BERKSHIRE BOY CHOIR makes its second appearance at the Festival this weekend. Founded in 1967, it has already established itself as one of the outstanding musical organizations of the United States. The members, who are selected by audition on a competitive basis, come from as far afield as Portland, Oregon, Washington, DC and Canada. The Music Director, BRIAN RUNNETT, is Organist and Master of the Choristers at Norwich Cathedral, England, and is a distinguished chorus master and recitalist. During its eight-week season this summer, the Choir has sung at the Festivals at Hartford and Saratoga, at the University of Rhode Island, Castle Hill, Rutgers University, Syracuse University, and in Washington, DC, among other appearances. They will perform next week at Lincoln Center.

FRANCIS POULENC

Timor et tremor venerunt super me, et caligo cecidit super me. Miserere mei Domine, miserere, quoniam in te confidit anima mea.

Fear and trembling are come upon me, and darkness has fallen upon me. O Lord, have mercy on me, for my soul trusts in thee.

Exaudi Deus deprecationem meam quia refugium meum es tu et adjutor fortis. Domine, invocavi te; non confundar.

Hear my prayer, O God, for thou art my refuge and strong helper. O Lord, I have called upon thee; let me never be confounded.

ANTON BRUCKNER

Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis. Propter quod et Deus exaltavit illum, et dedit illi nomen, quod est super omne nomen.

Christ became obedient for us unto death, even the death of the cross. Wherefore God also hath exalted him, and hath given him a name which is above every name. Philippians 2: 8-9

DANIEL PINKHAM

Wedding cantata

Rise up, my love, my fair one, and come away. For, lo! the winter is past, and the rain is over and gone. The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in the land. Whither is my beloved gone, O thou fairest among women? Whither is thy beloved turned aside? That we may seek him with thee. My beloved is gone down into his garden, to the beds of spices, to feed in the gardens, and to gather lilies. I am my beloved's, and he is mine.

Many waters cannot quench love.

Awake, O north wind; and come, thou south; blow upon my garden, that the spices may flow out. Let my beloved come into his garden and eat his pleasant fruits.

Set me as a seal upon thine heart, as a seal upon thine arm. For love is strong. Amen.

Song of Songs

BENJAMIN BRITTEN

Missa brevis for boys' voices and organ op. 63

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex coelestis,
Deus Pater omnipotens;
Domine, Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
Miserere nobis;
Suscipe deprecationem nostram.
Qui sedes ad dexteram patris,
Miserere nobis.

Glory be to God on high,
And peace on earth to men of good will.
We praise thee, we bless thee,
We adore thee, we glorify thee.
We give thee thanks for thy great glory,
O Lord God, heavenly King;
God, the Father Almighty;
O Lord Jesus Christ, only-begotten Son,
O Lord God, Lamb of God, Son of the Father.
O Thou, Who takest away the sins of the world;
Have mercy upon us;
Receive our prayer.
O Thou, Who sittest at the right hand of the Father,
Have mercy upon us.

Quoniam tu solus sanctus, Tu solus Dominus, Tu solus altissimus, Jesu Christe. Cum sancto Spiritu In gloria Dei Patris. Amen.	*For Thou only art holy,* *Thou only art the Lord,* *Thou only art most high,* *Jesus Christ.* *Together with the Holy Ghost,* *In the glory of God the Father.* *Amen.*
Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis!	*Holy is the Lord God of Sabaoth.* *Heaven and earth are full of thy Glory.* *Hosanna in the highest!*
Benedictus qui venit in nomine Domini. Hosanna in excelsis!	*Blessed is he who cometh in the name of the Lord.* *Hosanna in the highest!*
Agnus Dei, Qui tollis peccata mundi, Miserere nobis.	*O Lamb of God* *That takest away the sins of the world,* *Have mercy upon us.*
Dona nobis pacem.	*Grant us peace.*

CLAUDE DEBUSSY
Trois chansons de Charles d'Orléans

Dieu! qu'il la fait bon regarder La gracieuse bonne et belle; Pour les grans biens que sont en elle Chascun est prest de la loüer. Qui se pourroit d'elle lasser? Tousjours sa beauté renouvelle.	*God, how comely to look on hast thou made* *My graceful and good lady.* *For all her virtues* *The world cannot but praise her.* *Who could tire of her?* *Each day her beauty is fresher.*
Par de ça, ne de là, la mer Ne scay dame ne damoiselle Qui soit en tous bien parfais telle. C'est ung songe que d'i penser: Dieu! qu'il la fait bon regarder!	*To the farthest horizon the sea* *Knows of no other lady or maid* *So perfect as she.* *It is a vision but to think of her.* *God, how comely to look on hast thou made her.*
Quant j'ai ouy le tabourin Sonner, pour s'en aller au may, En mon lit n'en ay fait affray Ne levé mon chief du coisin; En disant: il est trop matin Ung peu je me rendormiray:	*Whenever I hear the tambourine* *Jingle, calling us to the maypole,* *I stir not from my bed* *Nor lift my head from the pillow.* *I say to myself: it is too early;* *I shall go back to sleep for a little.*
Quant j'ai ouy le tabourin Sonner, pour s'en aller au may, Jeunes gens partent leur butin; De non chaloir m'accointeray A lui je m'abutineray Trouvé l'ay plus prouchain voisin.	*Whenever I hear the tambourine* *Jingle, calling us to the maypole,* *Young men and girls share their catches;* *No matter whether I know him or not,* *I shall catch* *The first of my neighbours that I meet.*

Yver, vous n'estes qu'un villain;
Esté est plaisant et gentil
En témoing de may et d'avril
Qui l'accompaignent soir et main.

Esté revet champs, bois et fleurs
De sa livrée de verdure
Et de maintes autres couleurs
Par l'ordonnance de nature.

Mais vous, Yver, trop estes plein
De nège, vent, pluye et grézil.
On vous deust banir en éxil.
Sans point flater je parle plein,
Yver, vous n'estes qu'un villain.

Winter, what a villain you are;
Summer is pleasant and gentle,
As witness the months of May and April,
Who are his companions evening and morning.

Summer renews the fields, woods and flowers
With her green livery,
And the many other colours
By nature's ordinance.

But you, winter, you are too full
Of snow and wind, of rain and hail.
You should be banished.
With truth I speak plainly:
Winter, what a villain you are.

A DAY IN THE ARTS . . .

. is the name of a program made possible by a grant from the Massachusetts Council on Arts and Humanities. Four days each week, disadvantaged youngsters from the urban areas of the Commonwealth are brought by bus to Tanglewood for a day's outing. They come from Boston, Roxbury, Dorchester, and Worcester, from Pittsfield, Gloucester, Fall River, and Framingham, from New Bedford, Newburyport, Haverhill, Holyoke, and from many other communities. Here at Tanglewood they meet members of the Boston Symphony Orchestra and students of the Berkshire Music Center, learn something about the music and instruments the young BMC musicians are studying, and watch rehearsals. A lunch-and-swimming break at midday is followed by additional time on the Tanglewood grounds and a visit to other attractions in this area. They return home late in the afternoon. For many of these youngsters, this is a first exposure to the beauties of the Berkshire country and to Tanglewood and the arts.

BERKSHIRE FESTIVAL 1968

Friday August 9 at 9 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *conductor*

GLINKA	Overture to 'Russlan and Ludmila'
RIMSKY-KORSAKOV	Sheherazade op. 35

intermission

RACHMANINOV	Piano concerto no. 3 in D minor op. 30*

Allegro ma non tanto
Intermezzo: adagio
Finale

GINA BACHAUER

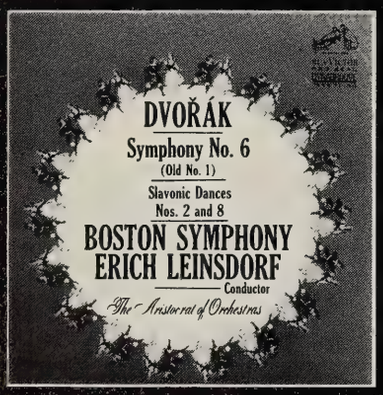
Gina Bachauer plays the Steinway piano

The program notes for tonight's concert begin on page 22

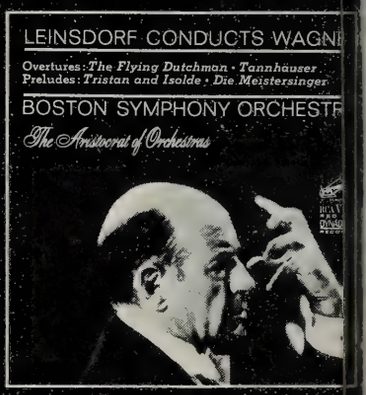
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The Boston Symphony Orchestra under Erich Leinsdorf

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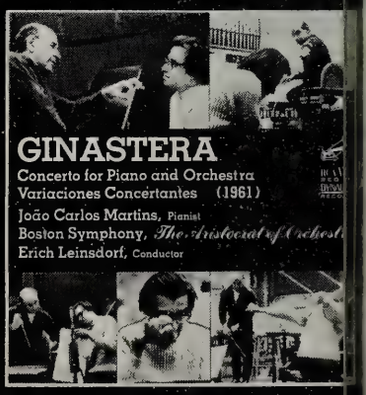












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BERKSHIRE FESTIVAL 1968

Saturday August 10 at 8 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

WAGNER	Siegfried Idyll
STRAUSS	Also sprach Zarathustra op. 30

intermission

RACHMANINOV	Piano concerto no. 2 in C minor op. 18

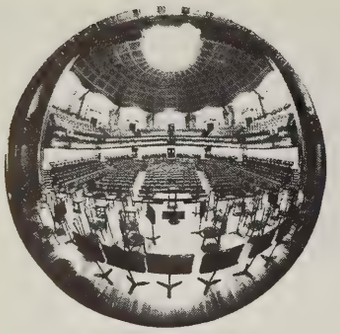
Moderato
Adagio sostenuto
Allegro scherzando

GINA BACHAUER

Gina Bachauer plays the Steinway piano

The program notes for tonight's concert begin on page 33

BALDWIN PIANO
RCA VICTOR RECORDS



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Robert Brink, violin
Alfred Krips, violin
Eric Rosenblith, violin
George Zazofsky, violin
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Burton Fine, viola
Eugene Lehner, viola
Jules Eskin, violoncello
Stephen Geber, violoncello
Aldo Parisot, Visiting Artist in violoncello
Alfred Zighera, violoncello
Gary Karr, contrabass
Leslie Martin, contrabass
Henry Portnoi, contrabass
William Rhein, contrabass

Woodwinds
Doriot Anthony Dwyer, flute
James Pappoutsakis, flute
Lois Schaefer, flute
Ralph L. Gomberg, oboe
John A. Holmes, oboe
Louis Speyer, oboe
Gino Cioffi, clarinet
Peter W. Hadcock, clarinet
Charles Russo, clarinet
Felix A. Viscuglia, clarinet
William G. Wrzesien, clarinet
Carl J. Atkins, saxophone
Ernest Panenka, bassoon
Matthew Ruggiero, bassoon
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William M. Gibson, trombone
William Tesson, trombone
Chester B. Schmitz, tuba

Harp
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BERKSHIRE FESTIVAL 1968

Sunday August 11 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*
REVISED PROGRAM
BRAHMS
Piano Concerto no. 2 in B flat op. 83
Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso
GINA BACHAUER

intermission

Symphony no. 2 in D major op. 73*
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

Gina Bachauer plays the Steinway piano

The program notes for this afternoon's concert begin on page 38

BALDWIN PIANO
RCA VICTOR RECORDS*

BERKSHIRE FESTIVAL 1968

Sunday August 11 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

BRAHMS

Tragic Overture op. 81*

Variations on a theme by Haydn op. 56a

intermission

Piano Concerto no. 2 in B flat op. 83

Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso

GINA BACHAUER

Gina Bachauer plays the Steinway piano

The program notes for this afternoon's concert begin on page 38

BALDWIN PIANO
RCA VICTOR RECORDS*

Program notes for Friday August 9

MICHAEL GLINKA 1803-1857
Overture to 'Russlan and Ludmila'

In nineteenth-century Russia, where Italian opera was in great vogue, and the principal source of musical entertainment, the composers inevitably wrote operas, and being amateurs, lacking in the experience and extensive training necessary to draw the loose ends of this large form into a complete and performable score, they inevitably floundered about among innumerable sketches and alterations, leaving their music in a chaotic state at their death, to be straightened out for publication by their descendants. Such, at least, was the case with composers who swore allegiance to Russian subjects and a Russian handling, avoiding the easy Italian *clichés* which would have helped them through many perplexing spots. Such were Glinka, Dargomizhsky, Borodin, Mussorgsky. Glinka was the pioneer, and the others owed much to him. 'Russlan and Ludmila', like its predecessor, 'A Life for the Czar', was a compilation of loose episodes — a dance, an air, a concerted number composed at various times. 'As regards music in general and "Russlan" in particular,' the composer wrote to Kukolnik, destined to be one of his librettists, 'you must know that my head is like a garden allowed to run wild with weeds.'

There were many mishaps in the preparation for the first performance, which took place at St Petersburg on December 9 1842, including a substitution in the principal part of Ludmila. There was a chilly reception, with plainly audible hisses. Voin Rimsky-Korsakov, destined brother of the yet unborn composer, wrote: 'The music is beautiful, the *décor* magnificent, but the actors are most unsatisfactory. Petrov as Russlan is a regular *mujik* and Stepanova sings Ludmila like a cat being strangled. Glinka himself was terribly upset. When he was called out his face was as long as a fiddle.'

The plot in principal outline concerns Ludmila, a princess of pagan Russia who disappears and is sought by three suitors — the knights Russlan and Farlaf, and the Tartar prince, Ratmir. Ludmila's hand, according to the decree of the king, her father, is to be bestowed upon him who finds her and brings her home. The knight Russlan rescues Ludmila from her captor, the magician Chernomor, but their homeward journey is intercepted by Farlaf who casts upon Russlan a magic slumber and returns with Ludmila to claim her as his bride. Russlan awakes and arrives in time to become the true prince of Ludmila.

John N. Burk

NIKOLAY RIMSKY-KORSAKOV 1844-1908
Sheherazade op. 35

Like most of Rimsky-Korsakov's music the symphonic suite *Sheherazade* was turned out between semesters of the St Petersburg Conservatory, where he served as a full professor of music uninterruptedly from 1871 until his death thirty-seven years later. In the spring of 1888 he had sketched two pieces. One would become the *Russian Easter Overture;* the other, not yet clearly in his mind, would be based on certain episodes from the 'Arabian Nights' collection. It took shape quickly once he was ensconced in his retreat for that summer, which was a friend's estate at Nezhgovitzy, on Lake Cherementz. The score seems to have been polished to perfection in less than a month; the movements are dated July 4th, 11th, 16th, and 26th, respectively.

A surfeit of nonsense has been written about the supposed programmatic content of *Sheherazade*. All of it, to be charitable, may be traced to the following few lines, which appeared as a preface to the earliest published score:

'The Sultan Shahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Sheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

'Many marvels were told Shahriar by the Sultana Sheherazade. For her stories the Sultana borrowed from the poets their verses, from folk songs their words; and she strung together tales and adventures.'

Similarly, lyrical annotators have 'strung together tales and adventures,' indeed few works in the standard orchestral repertoire have been so importuned. True, Rimsky remarked that he had been thinking of such 'unconnected episodes' as 'the fantastic narrative of Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it.' He also spoke of the solo violin as 'delineating Sheherazade herself telling her wondrous tales to the stern Sultan.' But in his later years Rimsky was impelled to forswear any intentions of a specific program, and he even went so far as to renounce the outline implicit in the movement designations:

'In composing *Sheherazade* I meant these hints to direct but lightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders. . . .'

Rimsky's belated disclaimer did not stop the flow of foolish words about *Sheherazade,* which continues still. But at no time since the première has there ever been a shortage of listeners who 'like' the piece, either because of its 'story' or in spite of it.

James Lyons

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SERGEY RACHMANINOV 1873-1943
Piano concerto no. 3 in D minor op. 30

Rachmaninov wrote four concertos for the piano. The third of these belongs to the year 1909, and its occasion was his first visit to America. When he engaged to make a brief tour of this country, to take place in the autumn of 1909, musical plans then in his head took shape, and he was able to bring with him a completed Third Concerto. The composer tells us that he had not had time to practice it sufficiently during the summer, and took on the boat with him a 'dumb piano' for the purpose. It was the only time in his life that he had used such a contrivance.

The tour consisted of about twenty concerts, including appearances with the Boston Symphony Orchestra under Max Fiedler, in Boston and on tour. However, the Second Concerto was the work in hand. Rachmaninov has this to say about the tour in his 'Recollections' (1934): 'During my tour with Fiedler and the Boston Symphony Orchestra, I played my Second Concerto. Fiedler, who appeared to like both my Concerto and its composer, showed the greatest kindness and courtesy towards me during the whole journey. He offered at once to perform "The Isle of the Dead" with his orchestra, and I gratefully accepted this proposal. During the course of that season he also performed my Second Symphony, and I think he is the only German conductor who now and then puts my "Bells" on his programs. The success I had when I conducted my "Symphonic Poem" may have induced the Boston Symphony Orchestra to offer me an engagement as Fiedler's successor; but although it was an incomparable pleasure to work with this excellent orchestra, I refused the offer. The prospect of being absent from Moscow for any length of time, with or without my family, struck me as absurd. However, the appreciation of my work, shown by this proposal, made me very happy.'

The new Third Concerto was performed twice in New York, with the composer as soloist. Walter Damrosch conducted the first performance of the work on November 28 1909 (the Symphony Society of New York); Gustav Mahler conducted the second. Rachmaninov writes interestingly of his impression of Mahler at rehearsal:

'At that time Mahler was the only conductor whom I considered worthy to be classed with Nikisch. He touched my composer's heart straight away by devoting himself to my Concerto until the accompaniment, which is rather complicated, had been practiced to the point of perfection, although he had already gone through another long rehearsal. According to Mahler, every detail of the score was important — an attitude which is unfortunately rare amongst conductors.

'The rehearsal began at ten o'clock. I was to join it at eleven, and arrived in good time. But we did not begin to work until twelve, when there was only half an hour left, during which I did my utmost to play through a composition which usually lasts thirty-six minutes. We played and played. . . . Half an hour was long past, but Mahler did not pay the slightest attention to this fact.

continued on page 33

For many years, Baldwin pianos
have won applause at the Berkshire
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TANGLEWOOD

and they have been honored
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BOSTON
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ORCHESTRA
ERICH LEINSDORF
Music Director



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Even before a single resort was built, there was an America worth seein

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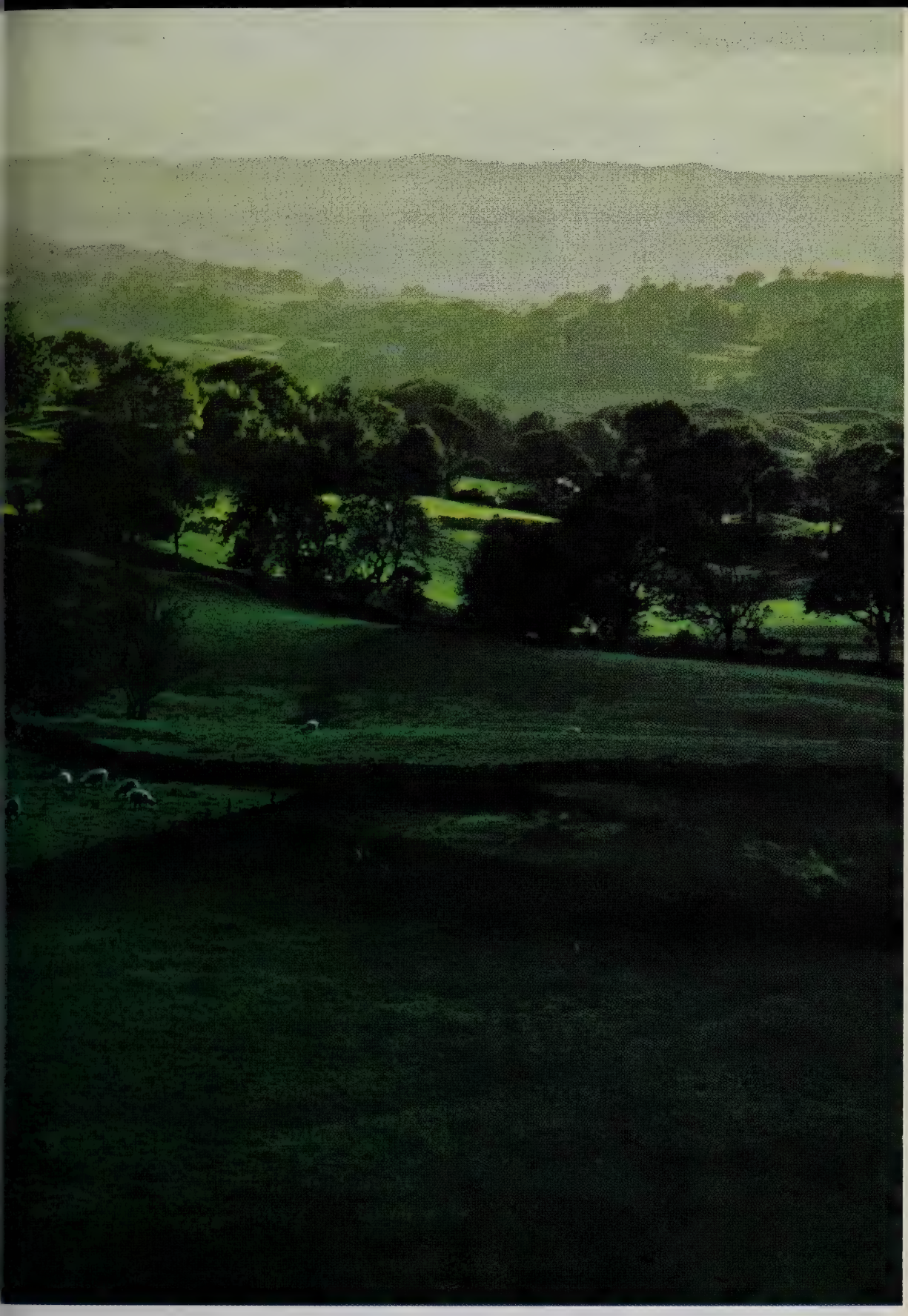
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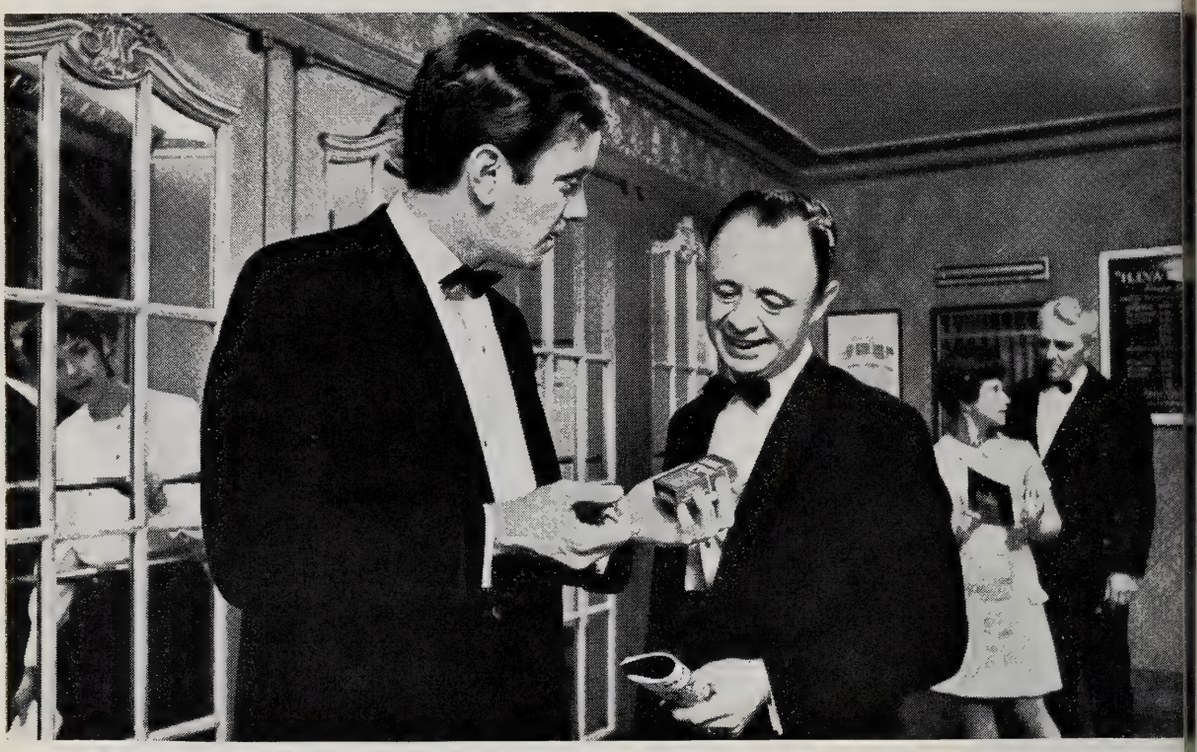
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'At last we had finished. I went up to the conductor's desk, and together we examined the score. The musicians in the back seats began quietly to pack up their instruments and to disappear. Mahler blew up:

"What is the meaning of this?"

The leader: "It is after half-past one, Maestro."

"That makes no difference! As long as I am sitting, no musician has a right to get up!"

'At the beginning of the rehearsal Mahler had practiced Berlioz' Symphony, *"La Vie d'un Artiste."* He conducted it magnificently, especially the passage called "Procession to the High Court" [*sic*] where he obtained a crescendo of the brass instruments such as I have never before heard achieved in this passage: the windows shook, the very walls seemed to vibrate. . . .'

John N. Burk

Program notes for Saturday August 10

by John N. Burk

RICHARD WAGNER 1813-1883
Siegfried Idyll

The *Siegfried Idyll,* a birthday gift to Cosima from Wagner in the first year of their marriage, was performed as a surprise to her on Christmas day 1870 in the Wagners' villa on Lake Lucerne, at half-past seven in the morning. There were elaborate secret preparations — the copying of the parts, the engaging of musicians from Zürich, rehearsals in the foyer of the old theatre and at the Hotel du Lac in Lucerne. Christmas morning at Tribschen the musicians tuned in the kitchen, and assembled quietly on the stairs. Wagner conducted from the top of the stairs what turned out to be, in the perhaps fatuous testimony of Richter, a 'faultless' performance.

The *Siegfried Idyll* is far more than an occasional piece of music, a passing incident of Wagner's family life at Tribschen. It could well be called the unflawed reflection of the first moment of deep serenity and felicity in the constantly unsettled life of the composer.

Liszt, receiving the score from his son-in-law, aptly called it 'that wondrous hymn in praise of domestic sentiment'. When, in 1878, Wagner felt that the time had come to release the score to the world in publication, Cosima was deeply distressed. 'The *Idyll* is going off today,' she wrote in her diary. 'My secret treasure is becoming common property; may the joy it will give mankind be commensurate with the sacrifice that I am making.' Indeed, the *Idyll* was never intended for public knowledge but for the intimacy of the family circle. Ernest Newman points out in an article in the *London Sunday Times* that Wagner allowed it to be published with great reluctance and 'under financial duress'.

RICHARD STRAUSS 1864-1949

Also sprach Zarathustra (Thus spake Zarathustra), tone poem for large orchestra op. 30

Friedrich Nietzsche's *Also Sprach Zarathustra,* which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise. Nietzsche's sister referred to it as 'dithyrambic and psalmodic' — certainly with more understanding than those early opponents of program music who reproached Strauss with having set philosophy to music. Strauss's statement on the occasion of the first performance of the work at Frankfurt-am-Main might still have been considered a large order: 'I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman.'

It can be said that Strauss's musical intent is clearer in his music than in the above protestation. Strauss found for his tone poems nothing more suitable and inspiring than the soul's adventure; its heroic struggle with the obstacles of this world; its experience of joys and passions; its final beatification. *Tod und Verklärung* and *Ein Heldenleben* were compounded on this plan no less than *Also sprach Zarathustra.* The Zarathustra of Strauss, like the sage of Nietzsche, has tasted life lustily, full-bloodedly, searching. His aims are high; he embraces those quests which man has set as his goal — creeds, knowledge, love, the perception of beauty. He surpasses in his perception, and his weapon for surpassing is the pitiless testing of all that may be weakly, half-hearted, confining, a denial of nature. It is a weapon of purification by rejection. That may be the quest of the 'human race,' but it is more plainly still the quest of the artist as creator in search of beauty; it becomes in part autobiographical, the record of his musical aspirations.

Nietzsche found a name for the dominating figure of his poem in Zoroaster, the Persian prophet who is supposed to have lived about the seventh century BC. Beyond this, the two philosophers seem to

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have few points in common. The German one wrote of the real Zoroaster: 'He created the most portentous error, morality. Consequently, he should also be the first to perceive that error . . . the overcoming of morality through itself — through truthfulness, the overcoming of the moralist through his opposite — through *me:* that is what the name Zarathustra means in my mouth.'

The opening paragraph which contains Zarathustra's introductory speech is printed opposite the title-page of Strauss's score:

'Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: "Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man." — Thus Zarathustra's going down began.'

SERGEY RACHMANINOV 1873-1943
Piano concerto no. 2 in C minor op. 18

It was his Second Concerto, composed in 1900, which contributed more than any other piece to the early popularity of Rachmaninov. The curious circumstances under which he wrote it have been disclosed in his memoirs. For two years Rachmaninov suffered from a 'mental depression', connected with certain *contretemps* in his career as composer and conductor in Moscow. His friends, alarmed at his state of apathy, tried various means of rousing him. A visit to Tolstoy at Yasnaya Polyana was ineffective, but treatment under Dr Nicolai Dahl, a radical in his profession, and a pioneer in the field of auto-suggestion, had very decided results. 'My relations had told Dr Dahl,' wrote Rachmaninov, 'that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had received the answer, "A concerto for pianoforte," for this I had promised to the people in London and had given it up in despair. Consequently I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dahl's study. "You will begin to write your concerto. . . .

You will work with great facility. . . . The concerto will be of an excellent quality. . . ." It was always the same, without interruption. Although it may sound incredible, this cure really helped me. Already at the beginning of the summer I began again to compose. The material grew in bulk, and new musical ideas began to stir within me — far more than I needed for my concerto. By the autumn I had finished two movements of the concerto — the Andante and the Finale — and a sketch for a suite for two pianofortes whose opus number 17 is explained by the fact that I finished the concerto later by adding the first movement. The two movements of the concerto (op. 18) I played during the same autumn at a charity concert directed by Siloti. The two movements of my concerto had a gratifying success. This buoyed up my self-confidence so much that I began to compose again with great keenness. By the spring I had already finished the first movement of the Concerto and the Suite for two pianofortes.

'I felt that Dr Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my Second Concerto to him. As the piece had had a great success in Moscow, everyone began to wonder what possible connection it could have with Dr Dahl. The truth, however, was known only to Dahl, the Satins,* and myself.' Rachmaninov's biographer, Victor Seroff, tells us that the second theme of the last movement was actually composed by Rachmaninov's friend, Nikita Morozov. 'Sergey heard this melody which Morozov composed and remarked, "Oh, that is a melody I should have composed." Morozov, who worshiped his friend, said calmly, " Well, why don't you take it?" '

* The Satins were the friends with whom he stayed at that time. He was married to Natalie Satin April 29, 1902.

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August 24	Saturday
10.30 am	BSO Open Rehearsal
8 pm	BSO — LEINSDORF
WAGNER	Tristan Prelude
	Rheingold Finale
	KUHSE, THOMAS, WARD
	Walküre Act 1
	KUHSE, THOMAS, WARD

August 25	Sunday
2.30 pm	BSO — LEINSDORF
BRAHMS	Gesang der Parzen
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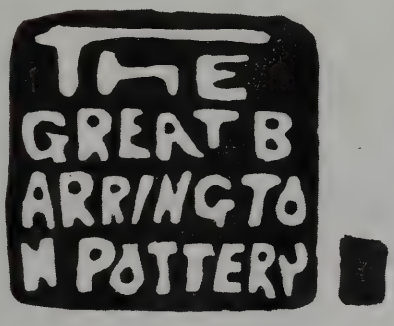
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Program notes for Sunday August 11
by John N. Burk

JOHANNES BRAHMS 1833-1897
Tragic Overture op. 81

'One weeps, the other laughs,' Brahms said of his pair of overtures, the 'Tragic' and the 'Academic Festival'. Eric Blom adds, 'Why not "*Jean* (Johannes) *qui pleure et Jean qui rit?*" ' But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, social contentment, a *Gemütlichkeit,* so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers this overture less genuinely tragic than the music in which Brahms did not deliberately assume the tragic mask, as for example the first movement of the D minor Piano Concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of 'harshness and asperity' and puts it in the company of those ' "character" overtures which have a genuine right to be called tragic: Handel's *Agrippina,* Beethoven's *Coriolan,* Cherubini's *Medea,* Schumann's *Manfred,* Volkmann's *Richard III* overtures. No throbbing vein of more pleasing or tender emotions runs through the cold classic marble of Brahms' overture. Even the second theme, in F, remains austere and palely conventional, and its yearning is, as it were, frozen into a sort of rigidity. The minor predominates throughout, and the few major themes and episodes are for the most part, according to Brahms' wont, at once mingled harmonically with the minor; they are, moreover, purely rhythmical rather than melodic in quality; forcibly insisting upon power and strength rather than confidently and unreservedly conscious of them. The really tragic quality, the fleeting touches of thrilling, individual emotion in this overture, are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called "dead places". Thus, at the very beginning of the development section, where the principal theme steals downward *pianissimo,* note by note, amid long-sustained, bleak harmonies on the wind instruments, and in its final cadence on A, E, sighed out by the wind after the strings, we almost think we can see the phantom of the blood-stained Edward flitting spectrally through the mist on the moors of the Scottish highlands; or again, at the *tempo primo* in the close of the development section, where all is silence and emptiness after the funeral march derived from the principal subject has died away; or lastly, at the close of the whole work, where the curtain rapidly falls on the gloomy funeral cortège to the rhythm of the funeral march.'

Variations on a theme of Haydn op. 56a

In the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B flat, published as Haydn's (but now thought to be by one of his students, perhaps Pleyel), one of six written for the military band of Prince Esterházy,

and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, 'Chorale St Antonii', an old Austrian pilgrims' song. He copied it in his notebook and three years later made it familiar to the world at large in his set of variations. From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this 'musical Messiah' would dare to submit as a successor to Beethoven's mighty Ninth. The 'Hamburg John the Baptist' realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *'Beethovener'*. The variations were again played on December 10 in Munich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

Piano concerto no. 2 in B flat op. 83

It was in April 1878, during Brahms' first journey in Italy, that, according to the testimony of his companion, Dr Billroth, the Second Piano Concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was 'charmed with everything'. Returning in May to Pörtschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance — the Symphony



in D major and the Violin Concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Siena, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme Heingartner in Pressbaum nearby, presumably for the completion of two scores: a setting of Schiller's 'Nänie', and the concerto. It was on July 7 that he quietly told his intimately favored Elisabet von Herzogenberg that he had a concerto for her to see.

Although one critic in Vienna found Brahms' playing 'uneven and at times heavy', a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäusler,* who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabet von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: 'Here are the desired bird-notes' (one of the critics was Vogel). 'If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm.' In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the program 'by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested toward the composer on his appearance with the new concerto at the Gewandhaus on January 1.' Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

Brahms obtained 'satisfaction' from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!

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Friday's conductor



CHARLES WILSON, Assistant Conductor of the Boston Symphony Orchestra, makes his official debut at the Berkshire Festival this weekend. He came to Boston from New York City, where for six years he was a conductor and on the musical staff of the New York City Opera Company, performing fourteen different operas and operettas, including *Don Giovanni, Boris Godunov, The Merry Widow* and *Street Scene.* In the fall of 1966 he conducted the New York City Opera Company's production of Menotti's *The Consul* both at Lincoln Center and in the Midwest. He conducted four performances of Mozart's *The Marriage of Figaro* last season.

Charles Wilson received a Bachelor of Science degree in Music in 1960 from the Mannes College of Music where he studied organ with Dr Hugh Giles, and with Carl Bamberger, his only conducting teacher. For two years Mr Wilson served on the Mannes faculty as Director of the Mannes Chorus, and during the 1961-1963 seasons was chorus master for the Philadelphia Lyric Opera Company.

This summer Charles Wilson has conducted the Berkshire Music Center Orchestra, has prepared the Tanglewood Choir and Berkshire Chorus for performances of Haydn's *Nelson Mass* and the *German Requiem* of Brahms, and has played organ and harpsichord at the Festival concerts. He is also Head of Vocal music activities at the Berkshire Music Center.

The soloist



GINA BACHAUER was born in Athens Greece. At the age of eight she had her first recital, a small program to raise money for wounded veterans. Serious study began at the University of Athens, but since her father believed that an international career in music was impossible, she concentrated on law, relegating music to her leisure hours. But her talent was undeniable, and she went eventually to Paris to study with Alfred Cortot.

After graduation from the Paris Conservatory with high honors, she returned home to deal with a family financial crisis and began teaching at the Athens Conservatory. Just before 1939 she started her professional career, but it was interrupted by the war and she spent the following six years playing for allied troops and in hospitals. At the war's end she went to London, became famous overnight after her first concert, and has since traveled unceasingly to many parts of the world, giving recitals and playing with major orchestras. Gina Bachauer makes her debut at the Berkshire Festival this weekend.

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ERICH LEINSDORF *conductor*
for program information see page 21

Friday August 16

7 pm
Shed
Weekend Prelude
Beethoven sonatas op. 31 no. 1 and op. 110
CLAUDE FRANK

9 pm
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Mendelssohn
Scherzo from Octet in E flat for strings op. 20
Piano concerto no. 1 in G minor
LILIAN KALLIR
Incidental music to 'A midsummer night's dream' op. 21 and 61
PATRICIA PEARDON
TANGLEWOOD CHOIR and BERKSHIRE CHORUS

Saturday August 17

10.30 am
Shed
BOSTON SYMPHONY ORCHESTRA — Open Rehearsal
ERICH LEINSDORF *conductor*

8 pm
Shed
BOSTON SYMPHONY ORCHESTRA — Open Rehearsal
KAREL ANCERL *conductor*
Gluck: Overture to 'Iphigénie en Aulide'
Shostakovich: Symphony no. 1 in F op. 10
Dvořák: Symphony no. 8 in G op. 88

Sunday August 18

10.30 am
Theatre
BOSTON TRIO
Music by Ravel and Dvořák

2.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Beethoven
Overture to 'Fidelio' op. 72
Violin concerto in D major op. 61
JOSEPH SILVERSTEIN
Symphony no. 5 in C minor op. 67

programs subject to change

Ticket prices per concert: general admission $2.50; reserved seats $3.50, 4, 4.50, 5, 5.50, 6.50, 7 and 7.50 (box seat). Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 (telephone (413) 637-1600)

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THE COMING WEEK AT TANGLEWOOD

BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Director*

Tuesday August 13

8 pm, Theatre — Chamber Music

Wednesday August 14

2.15 pm — TANGLEWOOD-ON-PARADE
Berkshire Music Center events throughout the day
Chamber music
Orchestral music
Vocal music
Composers' forum

8 pm, Shed — GALA CONCERT
Combined BERKSHIRE MUSIC CENTER ORCHESTRA and BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Fireworks over the lake
Ticket prices for this concert only: general admission $2.50; reserved seats $3.50, $4, $5 and $6 (box seats)

Thursday August 15

8 pm, Theatre — Composers' forum
Music by composers of the Berkshire Music Center

The orchestral and chamber programs listed on this page will be performed by the young musicians who are studying at the Berkshire Music Center. Because of the necessary flexibility in planning programs, the music to be played is not announced until a short time before the concert.

These concerts are open to the public. The Berkshire Music Center, which was established by the Boston Symphony Orchestra, provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, chamber music ensembles, choruses, solo players and singers take part in an extensive program of study, instruction and performance.

The Berkshire Music Center is in part supported through the generosity of The Friends of Music at Tanglewood. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at $25 entitles a family to attend all BMC events without further contribution; an Individual Season Membership at $15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event are asked to contribute one dollar at the gate.

Further information about Berkshire Music Center events is available from the Friends Office
Tanglewood, Lenox, Massachusetts 01240
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BERKSHIRE FESTIVAL 1968
Erich Leinsdorf conducts Beethoven's Symphony no. 2



Whitestone Photo

BERKSHIRE MUSIC CENTER 1968
Sherman Walt and a bassoon class



Whitestone Photo

BERKSHIRE FESTIVAL 1968

Friday August 16 at 7 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

CLAUDE FRANK *piano*

BEETHOVEN

Sonata for piano in G major op. 31 no. 1

Sonata for piano in A flat major op. 110

Claude Frank plays the Steinway piano

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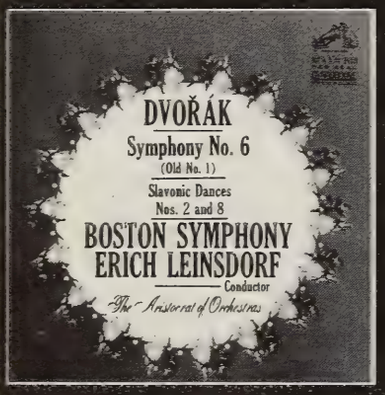
Born in Nuremburg, Germany, CLAUDE FRANK was surrounded by music from his earliest childhood. He was six when he started learning the piano, and only five years later had a chance to play for Artur Schnabel. Encouraged to continue, he began to study with one of Schnabel's former pupils when his family moved to Paris shortly afterwards. Under the threat of the Nazi invasion, the Franks moved again, and eventually arrived in New York in 1941. Schnabel had moved too, and Frank became one of his students.

After service in the US Army, Claude Frank resumed his studies and in 1946 was at the Berkshire Music Center as a conducting student. He started teaching, but after a summer at Marlboro, Vermont, he turned to performing. In 1956 he made the first of his many European tours, and after his debut with the Boston Symphony Orchestra under Charles Munch and the New York Philharmonic under Leonard Bernstein in 1959, he was engaged by most of the major symphony orchestras in the United States.

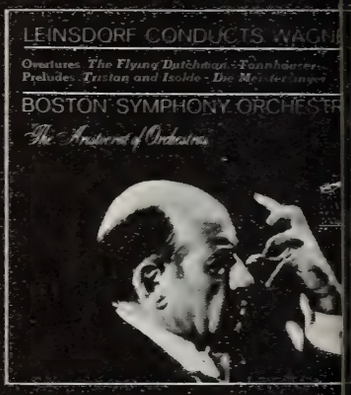
He has appeared many times with the Boston Symphony Orchestra under Erich Leinsdorf during the last years, has made several recordings for RCA Victor with the Boston Symphony Chamber Players, and is a member of the faculty of the Berkshire Music Center. Claude Frank is recording the complete sonatas of Beethoven for RCA Victor.

The Boston Symphony Orchestra under Erich Leinsdorf

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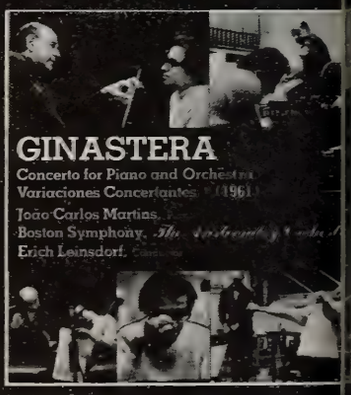












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BERKSHIRE FESTIVAL 1968

Friday August 16 at 9 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

MENDELSSOHN

Scherzo from Octet in E flat for strings op. 20*

Piano concerto no. 1 in G minor op. 25
Molto allegro con fuoco
Andante
Presto: molto allegro e vivace

LILIAN KALLIR

intermission

Overture (op. 21) and incidental music (op. 61) to Shakespeare's 'A midsummer night's dream'*
Overture
Scherzo
March of the fairies
Song with chorus: You spotted snakes
Intermezzo
Nocturne
Fanfare
Dance of the clowns (Bergomask)
Wedding march
Finale

PATRICIA PEARDON *narrator*
KATHLEEN TOOHEY *soprano*
LAURY CHRISTIE *soprano*
TANGLEWOOD CHOIR and BERKSHIRE CHORUS
CHARLES WILSON *director*
JOHN OLIVER *assistant director*

Lilian Kallir plays the Steinway piano

The program notes for tonight's concert begin on page 19

BALDWIN PIANO
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BERKSHIRE FESTIVAL 1968

Saturday August 17 at 8 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

KAREL ANCERL *conductor*

GLUCK	Overture to 'Iphigénie en Aulide'†
SHOSTAKOVICH	Symphony no. 1 in F major op. 10†
	Allegretto - allegro non troppo
	Allegro
	Lento
	Allegro molto

intermission

DVOŘÁK	Symphony no. 8 in G major op. 88*
	Allegro con brio
	Adagio
	Allegretto grazioso
	Finale: allegro ma non troppo

†First performance at the Festival concerts

The program notes for tonight's concert begin on page 24

BALDWIN PIANO
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BERKSHIRE FESTIVAL 1968

Sunday August 18 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

BEETHOVEN

Overture to 'Fidelio' op. 72*

Violin concerto in D major op. 61*

Allegro ma non troppo
Larghetto
Rondo

JOSEPH SILVERSTEIN

intermission

Symphony no. 5 in C minor op. 67 *

Allegro con brio
Andante con moto
Allegro - Allegro

The program notes for this afternoon's concert begin on page 36

BALDWIN PIANO
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Program notes for Friday August 16
by John N. Burk

FELIX MENDELSSOHN 1809-1847
Scherzo from Octet in E flat for strings op. 20

In April 1829, the youthful Mendelssohn bade a tender goodbye to his father and his sister Rebecka at Hamburg, and sailed for England. It was the first stretch of a period of extended traveling, in which he was not only to give concerts, but to see the world, and 'form his character and manners'. The twenty-year-old Berliner, after recovering from an exhausting voyage and seeing the sights of London under the tutelage of Moscheles, made his first public appearance before the London Philharmonic Society at the Argyll rooms on May 25. Old John Cramer 'led him to the piano as if he were a young lady,' reports Moscheles. Felix also conducted his 'First' Symphony in C minor (which he had composed in 1824), substituting, however, the Scherzo from his String Octet for the minuet and trio. He had made an orchestral score of the Scherzo for the occasion. He was received with great enthusiasm, and the Scherzo 'was obstinately encored against his wish' (again according to Moscheles).

The Octet itself was written by the sixteen-year-old Mendelssohn in 1825. The sympathetic and understanding Fanny gives her impressions of her brother's early Scherzo:

'Only to me did he tell what he had in mind. The whole piece should be played staccato and pianissimo: the peculiar tremulous shuddering, the light flashing mordents, all is new, strange, and yet so interesting, so intimate, that one feels near the world of ghosts, lightly borne aloft; yes, one might take in hand a broomstick, to follow better the aerial crowd. At the end, the first violin flutters upward, light as a feather — and all vanishes away.'

Piano concerto no. 1 in G minor op. 25

Mendelssohn, to whom, as a pianist in high demand, concertos of his own were continually called for, wrote two of them, the First in 1830-1831, the productive period of the Hebrides Overture and the Italian Symphony; the Second (in D minor) in 1837. The first sketches for the G minor Concerto were made in Rome in 1830, where Mendelssohn was seeing the sights, playing, and leading a social life. In that year, his twenty-first, he met Delphine von Schauroth, who, at sixteen, was outgrowing the status of an infant prodigy. It was said that Mendelssohn's admiration of her was more than musical. In any case, he dedicated his First Concerto to her.

The composer himself played the piano at the first performance, part of a benefit concert for the Munich poor on October 17 1831. In the same program Mendelssohn conducted his C minor Symphony and the Overture to *A midsummer night's dream*. The applause was so enthusiastic that an encore was called for. Mendelssohn improvised at the piano on Mozart's *Non piú andrai*, a theme given him by the King of Bavaria, Ludwig I, who attended the concert.

Overture (op. 21) and incidental music (op. 61) to Shakespeare's 'A midsummer night's dream'

When Friedrich Wilhelm IV took the throne of Prussia in 1840, his first step was to establish an Academy for an illustrious representation of the arts at his court. His choice of a musician for this department fell at once upon the celebrated and popular Mendelssohn, who had dedicated the overtures 'Melusina', 'A midsummer night's dream', and 'Hebrides' to him as Crown Prince. (The 'Midsummer night's dream' Overture had been written in 1826). Mendelssohn found Berlin far less responsive and congenial than Leipzig, and the circuitous ways of officialdom and court etiquette were onerous; but he composed what was required of him for the most part cheerfully enough. Incidental music for stage productions was no small part of these requirements, which included Sophocles' *'Antigone'* in 1841, and according to a royal command in the following year, Racine's *'Athalie'*, Sophocles' *'Oedipus at Colonus'*, Shakespeare's 'A midsummer night's dream'. Mendelssohn worked industriously upon his commissions, of which 'Antigone' and 'A midsummer night's dream' were produced in the autumn of 1843.

The Overture sets the mood for the whole play, not for the first act, which is entirely concerned with expository matter in Athens — the dilemma of the mismated lovers and the plans of Bottom the Weaver and his fellow rustics to perform a play at the nuptials of Duke Theseus and Hippolyta, Queen of the Amazons. It is in the second act, in 'A Wood near Athens' that we enter Shakespeare's land of fairies and dreams, whereby music is called for.

The Scherzo precedes the rising curtain of Act II, where Puck and a Fairy are disclosed. The entrance of Oberon from one side and Titania from the other, he 'with his train', she 'with hers', is accompanied by a 'fairy march'. There is the altercation of Oberon and Titania over the 'changeling boy' from India, whom each wants to keep, Oberon's instructions to Puck to obtain the magic white flower 'purple with love's wound', and Puck's prompt return with it.

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At the opening of Scene 2, Titania bids her attendants to lull her to sleep:

Come, now a roundel and a fairy song;
Then, for the third part of a minute, hence;
Some to kill cankers in the musk-rose buds,
Some war with rere-mice for their leathern wings,
To make my small elves coats, and some keep back
The clamorous owl that nightly hoots and wonders
At our quaint spirits. Sing me now asleep;
Then to your offices and let me rest.

Two fairies sing the lullaby:

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong,
Come not near our fairy queen.
Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby:
Never harm,
Nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.
Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.
Philomel, with melody, etc.
Hence, away! now all is well:
One aloof stand sentinel.

A DAY IN THE ARTS . . .

. is the name of a program made possible by a grant from the Massachusetts Council on Arts and Humanities. Four days each week, busloads of youngsters from the urban areas of the Commonwealth are brought by bus to Tanglewood for a day's outing. They come from Boston, Roxbury, Dorchester, and Worcester, from Pittsfield, Gloucester, Fall River, and Framingham, from New Bedford, Newburyport, Haverhill, Holyoke, and from many other communities. Here at Tanglewood they meet members of the Boston Symphony Orchestra and students of the Berkshire Music Center, learn something about the music and instruments the young BMC musicians are studying, and watch rehearsals. A lunch-and-swimming break at midday is followed by additional time on the Tanglewood grounds and a visit to other attractions in this area. They return home late in the afternoon. For many of these youngsters, this is a first exposure to the beauties of the Berkshire country and to Tanglewood and the arts.

They are joined by the chorus in pianissimo measures as Titania falls asleep.

Oberon 'squeezes the flower on Titania's eyelids' with the injunction that she shall fall in love with the first creature she beholds on wakening,

> Be it ounce, or cat or bear,
> Pard or boar with bristled hair —

An intermezzo follows the end of Act II, where, Puck having by mistake caused Lysander to fall in love with Helena, the wrong lady, Hermia, his betrothed, finds herself lost in the wood and is terrified. The music, allegro appassionato, without voices, leads into a new section introducing Act III, where Quince, Snug, Bottom, Flute, Snout and Starveling assemble to rehearse their play. Puck discovers the 'hempen homespuns' and, invisible, listens as they try their parts. Bottom is transformed by Puck and appears with an ass's head. Titania wakes and duly falls in love with him.

The Nocturne brings the final curtain on Act III. Hermia, bewildered by the perplexing events which have estranged her lover, aroused the jealousy of her companion, Helena, and set Lysander and Demetrius against each other in anger, has become exhausted and fallen asleep. To the strains of this Nocturne, Puck, who as *Deus ex machina* has restored Bottom to his right shape, squeezes the juice on Lysander's eyes as he sleeps, in order that

> Jack shall have Jill;
> Nought shall go ill;
> The man shall have his mare again, and all shall be well.

The victims of the magic spells, having been released as if awaking from a dream, the scene is set for Act V — the Palace of Theseus on the nuptial night of the Duke and his Queen, Lysander and Hermia, Demetrius and Helena. The celebration is to include a performance of 'Pyramus and Thisbe' by Bottom and his companions, a tragedy acted with unintentional comedy. The play having ended, the cast attempts to dispel the gloom of their story by performing a Bergomask to restore good cheer. The Wedding March, which in the score opens the act, is repeated as the company retires.

Oberon and Titania with their fairy train enter the empty hall to give the blessing of felicity and fertility upon the three brides and bridegrooms. Puck tells of the dread happenings at the midnight hour:

> Now the hungry lion roars, and the wolf behowls the moon —

Oberon's speech is given by the composer to the singing and dancing fairies. The play closes to music with Oberon's last words and the final speech of Puck over the high wind chords and measures with which the Overture began:

> Through the house give glimmering light,
> By the dead and drowsy fire:
> Every elf and fairy sprite
> Hop as light as bird from brier;
> And this ditty, after me,
> Sing, and dance it trippingly.
> First, rehearse your song by rote,
> To each word a warbling note:

Hand in hand, with fairy grace,
Will we sing, and bless this place.
Now, until the break of day,
Through this house each fairy stray.
To the best bride-bed will we,
Which by us shall blessed be;
And the issue there create
Ever shall be fortunate.
So shall all the couples three
Ever true in loving be;
And the blots of Nature's hand
Shall not in their issue stand;
Never mole, hare lip, nor scar,
Nor mark prodigious, such as are
Despised in nativity,
Shall upon their children be.
With this field-dew consecrate,
Every fairy take his gait;
And each several chamber bless,
Through this palace, with sweet peace;
And the owner of it blest
Ever shall in safety rest.

Trip away; make no stay;
Meet me all by break of day.

Puck has the epilogue:

If we shadows have offended,
Think but this, and all is mended,
That you have but slumbered here
While these visions did appear.
And this weak and idle theme
No more yielding but a dream,
Gentles, do not reprehend.
If you pardon, we will mend:
And, as I am an honest Puck,
If we have unearned luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call:
So, good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends.

In editing the score for this evening's concert, Erich Leinsdorf has chosen the speeches from Shakespeare to be performed.

Program notes for Saturday August 17
by John N. Burk

CHRISTOPH WILLIBALD GLUCK 1714-1787
Overture to 'Iphigénie en Aulide'

When Charles Burney visited Vienna in the year 1769, he called upon the famous Gluck and was received in friendly fashion. 'He was so good-humored', wrote Dr Burney, 'as to perform almost his whole opera *Alceste,* many admirable things in a still later opera of his called *Paride ed Elena,* and in a French opera, from Racine's *Iphigénie,* which he had just composed. His last, though he had not as yet committed a note of it to paper, was so well digested in his head, and his retention is so wonderful, that he sang it nearly from the beginning to the end, with as much readiness as if he had a fair score before him.'

When Dr Burney wrote that his host had not 'committed a note' of his new opera to paper, he was misinformed, or at least mistaken. Gluck had completed the score of his *Iphigénie en Aulide,* as appears in a letter from du Roullet, the librettist, to Dauvergne a month earlier. Gluck was indeed planning industriously for a descent upon Paris. In Vienna his efforts had not brought him full artistic satisfaction. He looked with interest towards France, where opera, though stilted and formal, at least made much of its dramatic subject and did not lose itself in the meaningless vocal ornamentation of the current Italian style. Gluck accordingly cultivated the acquaintance of various persons connected with the French Court, and shortly won the support of Marie Antoinette.

There could have been but one outcome: *Iphigénie* was ordered for production at the *Opéra* in Paris. Gluck supervised the production, not without difficulties, through six months of rehearsals. The first performance came to pass on April 19 1774, amid much excitement. There was no doubt about the result and general verdict as Marie Antoinette, in her box, applauded with an emphasis as consequential as any royal decree.

Since Gluck gave no end to his Overture (in itself a departure from tradition), endings have been supplied by others for concert usage. The one generally adopted, which will be played today, is that of Richard Wagner made in 1854 for a performance in Zürich.

continued on page 33

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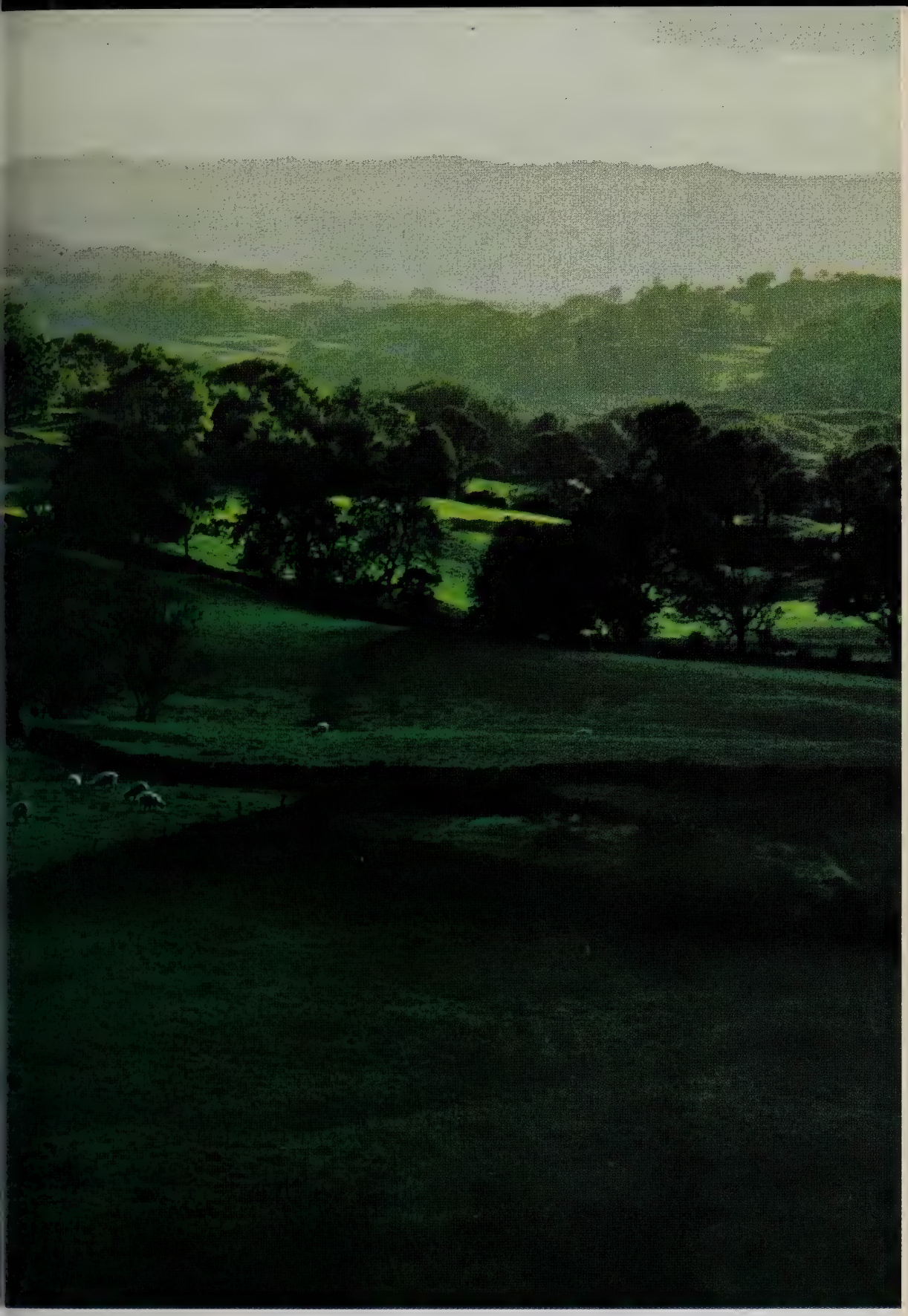
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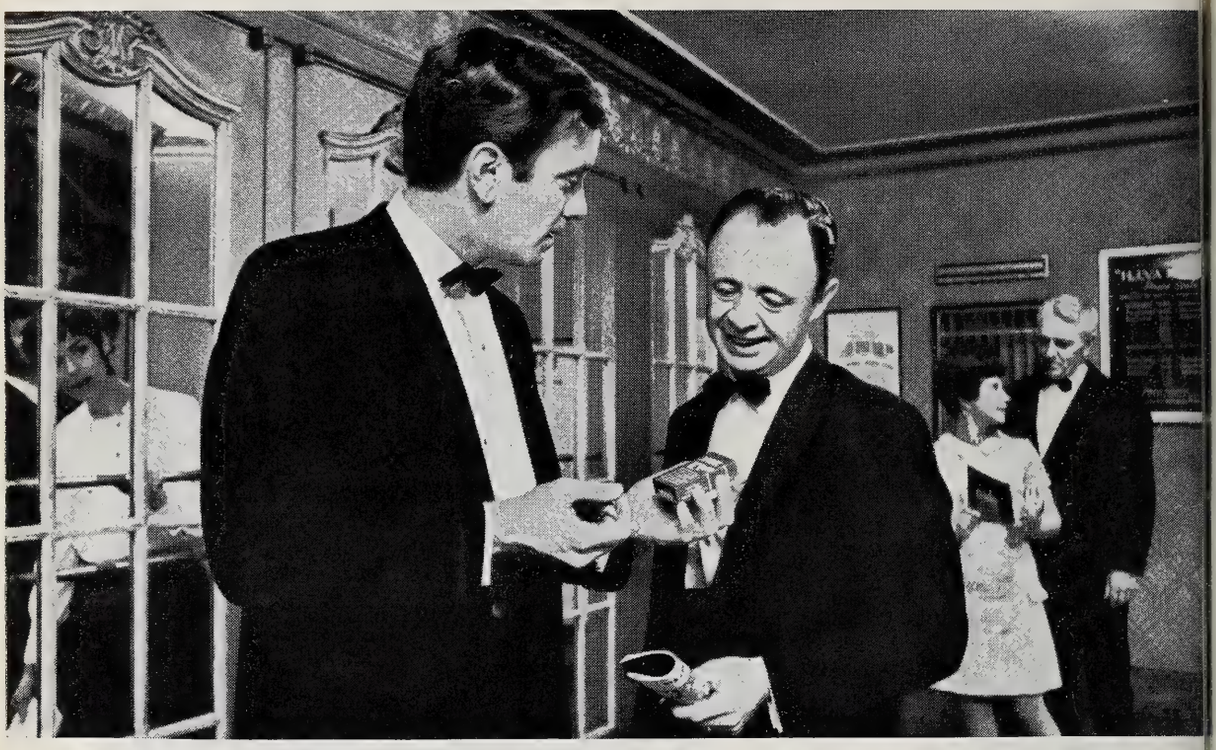
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DIMITRY SHOSTAKOVICH born 1906
Symphony no. 1 op. 10

Although it bears the opus number 10, this symphony stands with the 'Three Fantastic Dances for Piano' op. 5, as one of the composer's two first published works. It was his first large and considered creative venture. The symphony, completed when its composer was twenty, a graduate from the piano class and then graduating in composition at the Leningrad Conservatory, brings to its fullest expression the boyish, exuberant, and entirely remarkable talent of the composer-prodigy.

'Mitya', as Shostakovich was known to his friends, was forever composing, improvising at the piano, or playing some piece he had written or still carried in his head. There was much music in the Shostakovich lodgings. His Aunt Nadejda (Mrs Galli-Shohat), who knew him until 1923, when she came to America, was astonished, on hearing his First Symphony here, to recognize snatches from the music of his boyhood which she had often heard him play. One of these pieces was 'The Grasshopper and the Ant' op. 4; another, an orchestral scherzo; and a third, music he had composed to describe Hans Andersen's pathetic story of 'The Little Mermaid', a fairy tale which had appealed to him as a child. Mrs Shohat has explained the familiar passages which she recognized in the First Symphony and is thus reported by Seroff in his book on Shostakovich, a book based principally on her memories of the composer and his family:

'The melodies reminded her of those in "The Dragon-Fly [Grasshopper] and the Ant", which Mitya had composed in 1922 and which he used to play to his family. According to Nadejda, the themes from this composition as well as his early Scherzo were used in his First Symphony. In the first movement, she says, one hears the recitative of the flighty, irresponsible dragon-fly and the mutterings of the laboring ant. Then comes a march of all the insects, with the fireflies leading the way; they range themselves in a semicircle in the amphitheater and the dragon-fly performs a dance on the stage. The Scherzo is inserted in full. In the last movement, the second theme for violin and cello is taken from an unfinished piece that Mitya was composing at the time of "The Dragon-Fly and the Ant", he was writing it around Andersen's story of the Mermaid, an idea that had been suggested to him by his mother. With the last movement of the symphony, Nadejda remembers how Mitya described to his family the Mermaid swimming up through the waters of the lake to the brightly lit castle where the Prince is holding a festival.'

This was the composer of the First Symphony in 1925, still in his assimilative stages of development, but brimming with musical fantasy of his own, which, for all its 'resemblances' could be called something new, bright, and engaging, and inescapably 'Shostakovich'. Earmarks of the later Shostakovich are clearly discernible in it, even though the drive and tension of the Fifth or Seventh Symphonies, and the avowed 'mass appeal' of these later works are not yet to be found. This lighthearted, lyrical music, warming to frank sentiment, might well have been taken for the natural exuberance of a lad gifted, admired, loved, to whom the troubles of life were unknown.

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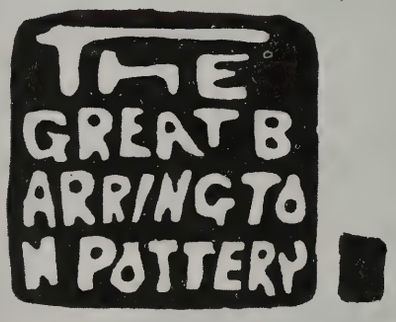
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ANTONIN DVOŘÁK 1841-1904
Symphony no. 8 in G major op. 88 (old no. 4)

Dvořák's Eighth Symphony, composed in the autumn of 1889, was sometimes called the 'English' Symphony, but like all of his symphonies, including the 'New World', it is thoroughly Czech in spirit, abounding even more than its fellows in folkish melody and dance rhythms. The title probably comes from the fact that the firm of Novello in London published it and because the composer, receiving the degree of Doctor of Music at Cambridge University on June 16 1891, conducted this work in recognition of the honor. Dvořák was somewhat uneasy at this ceremony as he confessed in a letter to a friend. The Latin language was as strange to him as English and when he realized that certain solemn Latin pronouncements were being directed at him, he felt as though he were 'drowning in hot water'. He took comfort in the reflection that if he could not talk Latin, he could at least set it to music (his *Stabat Mater* was on the Cambridge program).

Simrock, to whom the composer had been under contract since 1876, offended Dvořák's musical sensibilities and likewise his peasant's instinct for a fair trade by offering him only 1,000 marks ($250) for the Symphony in G major. Simrock protested that there was little return to be expected from his large works for chorus and for orchestra, which by that time were numerous. He even complained that the small works were not profitable, this in spite of the fact that the Slavonic Dances for piano duet stood on many a piano throughout Europe and were making the name of Dvořák generally familiar. The composer had not been without encouragement — Bülow, in acknowledging the dedication of his Fifth Symphony in F major in 1887, had called him: 'next to Brahms, the most God-gifted composer of the day.' Brahms himself had warmly befriended him. Dvořák wrote to Simrock that Simrock's refusal of his larger works would throw doubt upon his smaller ones. If he had swarming ideas for larger works, what could he do but act upon such ideas as came to him from on high and work out the music in suitable proportions? Simrock, unable to dispute God's prerogative, repented and made peace with the offended Dvořák.

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Program notes for Sunday August 18

LUDWIG VAN BEETHOVEN 1770-1827
Overture to 'Fidelio' op. 72

On November 13 1805 French troops marched into Vienna. Seven days later the first performance of Beethoven's only opera *Fidelio* was given at the *Theater-an-der-Wien* 'before stalls full of French officers'. Many of the regular patrons had deserted the city, the novelty of the piece did not appeal to the French military, and after two further performances on November 21 and 22, Beethoven withdrew the opera. It was hardly an auspicious time for the première of a difficult new piece. According to contemporary sources, the opera was ill cast, none of the singers being better than mediocre.

Beethoven was certainly unhappy with those original performances, which he conducted himself. Following the advice of well-intentioned friends, he made revisions (mostly cuts) and the second version was presented on March 29 1806. But it was still unsatisfactory, and after four performances *Fidelio* was taken out of the repertory.

For more than seven years Beethoven put *Fidelio* aside. But early in 1814 an opportunity for a revival presented itself. Georg Friedrich Trietschke, the stage manager and poet of the *Kärnthnerthor-Theater,* revised the libretto, and Beethoven set to work on the score. The first performance of the opera as it is best known today was given at the theatre on May 23. It was triumphantly successful.

For the first production in 1805 Beethoven wrote the overture which is now known as 'Leonore no. 2'. The following year the revised version began with 'Leonore no. 3', a piece even more elaborately constructed than its precursor. For the 1814 version of the opera, Beethoven realized that so long and formal a piece was out of place before the first act, and wrote the overture now called 'Fidelio', which is simpler and more effective theatrically. At its end one is ready for the curtain to go up on the first scene, during which Marcelline, daughter of Seville Prison's chief warder, does her ironing, while the turnkey Jaquino vainly proposes marriage.

Andrew Raeburn

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Violin concerto in D major op. 61

The Violin concerto belongs to the prodigiously abundant year of the Fourth Symphony, the Rasoumowsky Quartets, the first revision of 'Fidelio', the Piano sonata in F minor, the Thirty-two Variations in C minor, and if Thayer's theory is accepted, the Fourth Piano Concerto. Among these the Violin concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr Bertolini gave to Otto Jahn in support of his claim that 'Beethoven never finished commissioned works until the last minute'. According to another witness, cited by Thayer, Clement played the concerto 'at sight'.

The five introductory taps on the drum becomes the basic pattern of the entire movement. The rhythm, squarely measuring off the bar, becomes omnipresent and gives the whole context a downright, on-the-beat character. The rhythm is inherent in two phrases of the main theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transitional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

The Larghetto is subdued by mutes upon the strings; and only three pairs of instruments to match them — clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it carry the melody. The Rondo theme is tossed from the middle to the high range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm response. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

The cadenza which Joseph Silverstein plays in the first movement is by Fritz Kreisler; those in the second and third movements he has composed himself.

John N. Burk

Symphony no. 5 in C minor op. 67

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of its most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they

attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E flat in the second bar, who sustained it no longer than the 'usual duration of a forte bow stroke'. Many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, in 1906, in his 'On the performance of the symphonies of Beethoven', felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used 'second theme' for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. Even in its first bare statement, the 'motto' belongs conceptually to an eight-measure period; indeed Erich Leinsdorf feels that it was Beethoven's specific intention that each of the holds should last for five beats: so that there are exactly sixteen beats from the start to the sixth measure, the equivalent of eight whole measures. This is, says Mr Leinsdorf, not only important for determining the length of the holds, but also has bearing on the fact that in the first movement there are two distinct beats to each bar: it is not a 'one in a bar' movement.

The Andante con moto (in A flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background.

The third movement begins *pianissimo* with a phrase the rhythm of which crystallizes into the principal element, in *fortissimo*. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds, until its tenth bar, like a *da capo*. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a *pianissimo* where the suspense of soft drum beats prepares a new disclosure, lightly establishing the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster.

John N. Burk

The guest conductor



KAREL ANCERL, Conductor of the Czech Philharmonic Orchestra, has traveled over the Atlantic especially to conduct Saturday's concert. Born in Southern Bohemia in 1908, he studied at the Prague Conservatory. As a student his interest in contemporary music took him to Munich, where he worked with Hermann Scherchen. From there he went to festivals of contemporary music all over Europe. After graduation he conducted the orchestra of the 'Liberated Theatre', then was appointed music director of the Czech Broadcasting System.

His career was interrupted by the Nazi occupation; during the war years he became a woodcutter, and was later imprisoned in a concentration camp. After the liberation he returned to music, became principal conductor of the Czech Radio Symphony, and in 1951 Music Director and Conductor of the Czech Philharmonic. Karel Ancerl is now a regular guest conductor with many of the world's major orchestras, and has been appointed Conductor of the Toronto Symphony, starting with the 1969-70 season. He makes his debut with the Boston Symphony Orchestra this weekend.

The soloists



LILIAN KALLIR was born in Prague of Austrian parents, and made her musical debut on the recorder at the age of four for a radio broadcast. Two years later she began to study piano and violin. At the start of the second World War she came to the United States via Switzerland, Spain and Portugal, and began to study piano seriously in New York. She was 16 when she won the American Artists Award of the Brooklyn Institute of Arts and Sciences, and soon after made her first appearance at Town Hall, New York. Her debut with orchestra took place at the opening of the New York Philharmonic's 1957-58 season, and she has played since then in all the major musical centers of the world.

Lilian Kallir has played many times in past years at the Berkshire Festival. She gave several performances last season of Mozart's Piano concerto in E flat K. 449 with the Boston Symphony Orchestra in New York, Washington and Boston. A faculty member of the Berkshire Music Center, she appeared at a Weekend Prelude earlier this season.

The soloists



PATRICIA PEARDON has been a professional actress since early childhood, when Moss Hart directed her in the leading role of *Junior Miss,* which she played all over the United States and in Europe. As an adult she has had an equally successful career and during the past several years has been one of the leading players of the American Shakespeare Festival in Stratford, Connecticut. She has appeared many times at the Library of Congress, and will star later this year in an entertainment about Louisa May Alcott. Patricia Peardon has also played leading parts in productions of the Institute for Advanced Studies in the Theatre Arts in New York, has been leading lady of Arnold Moss's Shakespeare Festival Players, and has appeared in many other distinguished productions.

Apart from her career in the theatre she is a serious sculptress whose work has been exhibited by Tiffany in New York, and the mother of two beautiful daughters. This weekend she takes the part which she has performed at the Berkshire Festival and in Symphony Hall with notable success.



KATHLEEN TOOHEY, nineteen year old Associate Fellow of the Berkshire Music Center, was born in Pittsfield, Massachusetts. She is a sophomore at the Hartt College of Music in Hartford, Connecticut, where she studies voice with Helen Hubbard. During her time at school she has sung in productions of *The tales of Hoffmann, The abduction from the Seraglio* and *The magic flute.* As a winner of the Young Artists' Contest of the Berkshire area she has sung on the radio. Last summer she was a member of the Berkshire Chorus here at Tanglewood. In the fall she will sing Gretel in a production of *Hansel and Gretel.*



LAURY CHRISTIE, who is also an Associate Fellow of the Berkshire Music Center, was born in Grand Rapids, Michigan, and started studying voice at Ann Arbor. After graduation she went to Germany, where she was a member of the Hessischer Rundfunk Chorus. She also established herself as a solo singer in oratorio, and performed in many parts of Germany. Among the conductors under whom she sang were Karl Boehm, Dean Dixon and Sixten Ehrling. She returned to the United States and settled in Chicago in 1966. Since then she has sung in the Chicago area, and her appearances have included a recital of operatic arias on television, and a performance of *Dido and Aeneas* with the Chicago Symphony under Antonio Janigro.

The soloists



JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. Last year he led their tour to the Soviet Union, Germany and England, and earlier this year a tour to the Virgin Islands and Florida. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA Victor), and by Bach, Beethoven, Brahms, Schoenberg and Sibelius; the Brahms he also played with Leopold Stokowski and the American Symphony Orchestra in New York. He played Dallapiccola's *Tartiniana* recently at Philharmonic Hall with the Boston Symphony Orchestra under Erich Leinsdorf, as part of the Lincoln Center Festival.

Violinist of the Boston Symphony String Trio, Joseph Silverstein is also organizer of the Boston Symphony Chamber Players, a faculty member of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center.

The TANGLEWOOD CHOIR is composed mainly of vocal fellowship students in the Berkshire Music Center here at Tanglewood. Selected by audition from all parts of the United States, the members met for their first rehearsal at the end of June under their director, Charles Wilson. During the season they have sung in performances of Haydn's *Nelson Mass* and the *German Requiem* of Brahms by the Boston Symphony Orchestra conducted by Erich Leinsdorf.

The BERKSHIRE CHORUS, which makes its second appearance of the season with the Boston Symphony Orchestra this weekend, is a group of people who live in this area, some from as far away as Springfield, Albany and Schenectady, but mainly from Berkshire County. Charles Wilson and John Oliver chose the members by audition last winter, and have rehearsed with them during the spring and summer months.

THE COMING WEEK AT TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Sunday August 18

10.30 am — BOSTON TRIO
Theatre — Music by Ravel and Dvorák

2.30 pm — BOSTON SYMPHONY ORCHESTRA
Shed — ERICH LEINSDORF *conductor*
for program information see page 17

Tuesday August 20

8 pm — BOSTON POPS
Shed — ARTHUR FIEDLER *conductor*
PETER NERO *piano*
Pension Fund concert
Ticket prices for this concert only: general admission $2.50; reserved seats $4, $4.50, $5, $5.50, $6 and $6.50 (box seats)

Friday August 23

7 pm — Weekend Prelude
Shed — Lieder by Brahms and Wagner
HANNE-LORE KUHSE and CHARLES WILSON

9 pm — BOSTON SYMPHONY ORCHESTRA
Shed — AARON COPLAND *conductor*

Carter: Holiday Overture
Fauré: Suite from 'Pelléas et Mélisande'
Chavez: Sinfonia India
Copland: Inscape
Stravinsky: Ode (1943)
Copland: Billy the Kid

Saturday August 24

10.30 am — BOSTON SYMPHONY ORCHESTRA — Open Rehearsal
Shed — ERICH LEINSDORF *conductor*

8 pm — BOSTON SYMPHONY ORCHESTRA
Shed — ERICH LEINSDORF *conductor*

Wagner:
Prelude to 'Tristan und Isolde'
Das Rheingold — finale
Die Walküre — Act one
HANNE-LORE KUHSE
JESS THOMAS
DAVID WARD

Sunday August 25

10.30 am — BOSTON SYMPHONY CHAMBER PLAYERS
Theatre — Music by Brahms, Beethoven and Fine

2.30 pm — BOSTON SYMPHONY ORCHESTRA
Shed — ERICH LEINSDORF *conductor*

Brahms:
Gesang der Parzen op. 89
Schicksalslied op. 54
Nänie op. 82
TANGLEWOOD CHOIR and BERKSHIRE CHORUS
Symphony no. 1 in C minor op. 68

programs subject to change

Ticket prices per concert: general admission $2.50; reserved seats $3.50, 4, 4.50, 5.50, 6.50, 7 and 7.50 (box seat).

THE COMING WEEK AT TANGLEWOOD

BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Director*

Monday August 19

8 pm — Vocal Concert
Theatre

Wednesday August 21

8 pm — Chamber Music
Theatre

Thursday August 22

8 pm — Silverman: Elephant Steps
Theatre — MICHAEL THOMAS *conductor*

Saturday August 24

2.30 pm — BERKSHIRE MUSIC CENTER ORCHESTRA
Theatre — AARON COPLAND *conductor*

Smetana: Overture to 'The Bartered Bride'
Copland: Short Symphony
Stravinsky: Symphony in C major
Britten: Variations and fugue on a theme of Purcell op. 34

The orchestral and chamber programs listed on this page will be performed by the young musicians who are studying at the Berkshire Music Center. Because of the necessary flexibility in planning programs, the music to be played is not announced until a short time before the concert.

These concerts are open to the public. The Berkshire Music Center, which was established by the Boston Symphony Orchestra provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, chamber music ensembles, choruses, solo players and singers take part in an extensive program of study, instruction and performance.

The Berkshire Music Center is in part supported through the generosity of The Friends of Music at Tanglewood. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at $25 entitles a family to attend all BMC events without further contribution; an Individual Season Membership at $15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event are asked to contribute one dollar at the gate.

Further information about Berkshire Music Center events is available from the Friends Office
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Violin Concerto (Silverstein) *with Stravinsky Violin Concerto*	LM/LSC 2852
BEETHOVEN	
Symphony no. 3 (Eroica)	LM/LSC 2644
Symphony no. 4 *with* Leonore Overture no. 2	LM/LSC 3006
Symphony no. 7 *with* Coriolan Overture	LM/LSC 2969
Piano Concerto no. 1 (Rubinstein)	LM/LSC 3013
Piano Concerto no. 3 (Rubinstein)	LM/LSC 2947
Piano Concerto no. 4 (Rubinstein)	LM/LSC 2848
Piano Concerto no. 5 (Rubinstein)	LM/LSC 2733
BRAHMS	
Symphony no. 1	LM/LSC 2711
Symphony no. 2	LM/LSC 2809
Symphony no. 3	LM/LSC 2936
Symphony no. 4	LM/LSC 3010
Piano Concerto no. 1 (Rubinstein)	LM/LSC 2917
Piano Concerto no. 1 (Cliburn)	LM/LSC 2724
CARTER	
Piano Concerto (Lateiner) *with*	LM/LSC 3001
COLGRASS	
As quiet as	
DVOŘÁK	
Symphony no. 6 *with Two Slavonic Dances*	LM/LSC 3017

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GINASTERA	
Piano Concerto (Martins) *with* Variaciones Concertantes	LM/LSC 3029
MAHLER	
Symphony no. 1	LM/LSC 2642
Symphony no. 3 (Verrett, New England Conservatory Chorus, Boston Boychoir)	LM/LSC 7046
Symphony no. 5	LM/LSC 7031
Symphony no. 6	LM/LSC 7044
MENDELSSOHN	
A midsummer night's dream (Saunders, Vanni, Swenson, Metropolitan Opera Chorus)	LM/LSC 2673
MOZART	
Symphony no. 41 *with* Eine kleine Nachtmusik	LM/LSC 2694
Requiem Mass (Kennedy Memorial Service)	LM/LSC 7030
PROKOFIEV	
Symphony no. 5	LM/LSC 2707
Symphony no. 6	LM/LSC 2834
Symphony-Concerto (Mayes) *with Fauré Elegy*	LM/LSC 2703
Music from Romeo and Juliet	LM/LSC 2994
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BERKSHIRE FESTIVAL 1968

Tuesday August 20 at 8 pm

BOSTON POPS ORCHESTRA
ARTHUR FIEDLER *conductor*

PENSION FUND CONCERT

American salute (When Johnny comes marching home)*	GOULD
An Outdoor Overture	COPLAND
Piano concerto in F (1925)*	GERSHWIN
Allegro	
Adagio-andante con moto	
Allegro agitato	
PETER NERO	

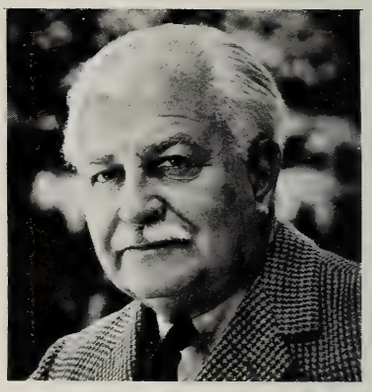
intermission

Fantasy and Improvisations for piano and orchestra	NERO
PETER NERO *piano*	
JOE CUSATIS *drums*	
GENE CHERICO *bass*	
Love is blue	POPP
Lover's concerto	LINZER
À la Glenn Miller	
Chattanooga Choo Choo	WARREN
Little brown jug	TRADITIONAL
In the mood	GARLAND
St Louis blues march	HANDY

Peter Nero plays the Steinway piano

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The conductor



ARTHUR FIEDLER, Conductor of the Boston Pops, has been described as 'an institution in his hometown'. Born in the Back Bay on December 17 1894, he was brought up in an atmosphere of music. His father was a violinist in the Boston Symphony Orchestra, his mother was also a musician. When his family returned to their Viennese home, he went with them, and later entered the Royal Academy in Berlin. Returning to Boston at the start of the first world war, he joined the Boston Symphony at the age of twenty. Nine years later he formed a chamber orchestra, the Boston Sinfonietta, and in 1929 launched the free concerts on the Charles River Esplanade, which remain one of Boston's chief summer attractions.

In 1930 Arthur Fiedler was appointed conductor of the Boston Pops, the position he has held without interruption ever since. His recordings for RCA Victor are famous throughout the world, and even today he is an indefatigable traveler, guest conducting regularly on all five continents. Arthur Fiedler has left an indelible mark on the musical tastes of millions in every corner of the globe.

A DAY IN THE ARTS . . .

. is the name of a program made possible by a grant from the Massachusetts Council on Arts and Humanities. Four days each week, busloads of youngsters from the urban areas of the Commonwealth are brought by bus to Tanglewood for a day's outing. They come from Boston, Roxbury, Dorchester, and Worcester, from Pittsfield, Gloucester, Fall River, and Framingham, from New Bedford, Newburyport, Haverhill, Holyoke, and from many other communities. Here at Tanglewood they meet members of the Boston Symphony Orchestra and students of the Berkshire Music Center, learn something about the music and instruments the young BMC musicians are studying, and watch rehearsals. A lunch-and-swimming break at midday is followed by additional time on the Tanglewood grounds and a visit to other attractions in this area. They return home late in the afternoon. For many of these youngsters, this is a first exposure to the beauties of the Berkshire country and to Tanglewood and the arts.

BERKSHIRE FESTIVAL 1968

Friday August 23 at 7 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

HANNE-LORE KUHSE *soprano*

CHARLES WILSON *piano*

BRAHMS 1833-1897	Sonntag op. 47 no. 3 Feins Liebchen op. 105 no. 3 Spannung op. 84 no. 5 Das Mädchen spricht op. 107 no. 3 Wenn du nur zuweilen lächelst op. 57 no. 2 Feldeinsamkeit op. 86 no. 2 Die Mainacht op. 43 no. 2
WAGNER 1813-1883	Fünf Gedichte von Mathilde Wesendonk Der Engel Stehe still! Im Treibhaus Schmerzen Träume

Charles Wilson plays the Baldwin piano

BALDWIN PIANO
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BERKSHIRE FESTIVAL 1968

Friday August 23 at 9 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

AARON COPLAND *conductor*

CARTER — Holiday Overture†
First performance by the Boston Symphony Orchestra

FAURÉ — Suite from the incidental music to 'Pelléas et Mélisande' op. 80

Prelude: quasi adagio
'Fileuse': andantino quasi allegretto
Sicilienne: allegretto molto moderato
'The death of Mélisande': molto adagio

CHÁVEZ — Sinfonia India

intermission

COPLAND — Inscape†
First performance by the Boston Symphony Orchestra

STRAVINSKY — Ode (1943)†

Eulogy: lento
Eclogue: con moto
Epitaph: lento

COPLAND — Suite from the ballet 'Billy the Kid'†

†First performance at the Festival concerts

The program notes for tonight's concert begin on page 22

BALDWIN PIANO
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BERKSHIRE FESTIVAL 1968

Saturday August 24

The part of Donner in the performance
of the episode from 'Das Rheingold'
will be sung by LESLIE GUINN

BERKSHIRE FESTIVAL 1968

Saturday August 24 at 8 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

WAGNER

Prelude to 'Tristan und Isolde'*

Das Rheingold — The entry of the gods into Valhalla

Froh	JESS THOMAS
Wotan	DAVID WARD
Fricka	HANNE-LORE KUHSE
Loge	JESS THOMAS
Woglinde	EMILY DERR
Wellgunde	FRANCES PAVLIDES
Flosshilde	PHYLLIS ELHADY

intermission

Die Walküre — Act one

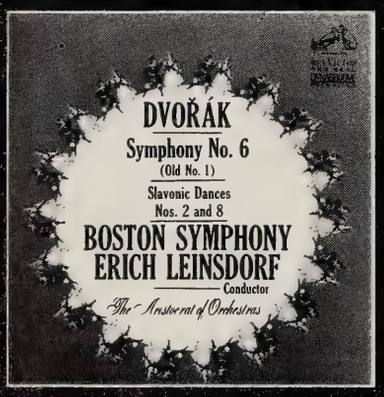
Sieglinde	HANNE-LORE KUHSE
Siegmund	JESS THOMAS
Hunding	DAVID WARD

The program notes for tonight's concert begin on page 26

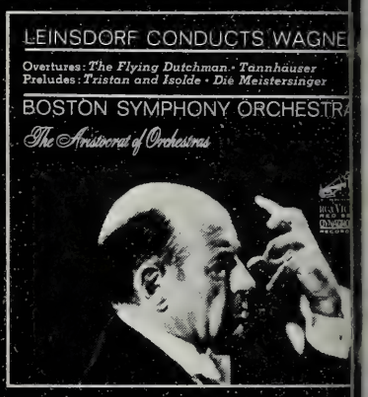
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BERKSHIRE FESTIVAL 1968

Sunday August 25 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

BRAHMS

Gesang der Parzen for chorus and orchestra op. 89†
First performance by the Boston Symphony Orchestra

Schicksalslied for chorus and orchestra op. 54†

Nänie for chorus and orchestra op. 82†
First performance by the Boston Symphony Orchestra

TANGLEWOOD CHOIR and BERKSHIRE CHORUS
CHARLES WILSON *director*
JOHN OLIVER *assistant director*

intermission

Symphony no. 1 in C minor op. 68*

Un poco sostenuto - allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio - allegro non troppo, ma con brio

†First performance at the Festival concerts

The program notes and texts for this afternoon's concert begin on page 37

BALDWIN PIANO
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Program notes for Friday August 23

ELLIOTT CARTER born 1908
Holiday Overture

Elliott Carter, who was born in New York City, received his B.A. from Harvard University in 1930, his M.A. in 1932. He then studied music in Paris for three years with Nadia Boulanger. Since then he has taught at Peabody Conservatory, Columbia University, and is now Professor of musical composition at Yale University. He was a guest lecturer in contemporary music at the Berkshire Music Center in 1967. His awards and honors have included two Guggenheim fellowships and a Prix de Rome. In 1956 he was elected a member of the National Institute of Arts and Letters. In 1953 at Liège, Belgium, his First String quartet won first prize at the International Competition, and in 1960 he received the Pulitzer Prize in Music.

Holiday Overture was written during the summer of 1944, and received first prize the following year in a competition given by Independent Music Publishers of New York. The judges were Serge Koussevitzky, Aaron Copland and Nicolai Berezowski. The first performance took place in Frankfurt in 1946. Roman Vlad, the Italian composer, has written of *Holiday Overture:* 'We have to do here with a very brilliant orchestral piece written in an airy and very articulate style, which avails itself of diatonic and chromatic means and is gifted with an overwhelming dynamic vitality.'

Elliott Carter writes: '*The Holiday Overture* is in modified sonata form with the different themes closely interrelated. Its development is fugal and the recapitulation combines the first and second themes contrapuntally. The coda is a series of contrapuntal stretti. The style is diatonic and rhythmically highly syncopated.'

GABRIEL FAURÉ 1845-1924
Suite from the incidental music to 'Pelléas et Mélisande' op. 80

Maeterlinck's play 'Pelléas et Mélisande' was published in 1892 and staged in Paris at the *Bouffes Parisiens* on May 17 1893. Fauré composed his incidental music in 1898, four years before Debussy's opera on the same play, and it was first used in the production given on June 21 of that year in London, with Mrs Patrick Campbell. There was a performance at the Boston Theatre in Boston, also by Mrs Campbell's Company, on April 12 1902. The Suite was first performed in Paris on February 3 1901.

The first of the four movements is the prelude to the play. Quasi adagio, it develops two themes of lyric character, and suggests the forest scene to come with a soft horn call. The second movement, 'Fileuse', is an

entr'acte in preparation for the third act where, in a room in the castle, 'Pelléas and Mélisande are discovered, Mélisande spinning with a distaff at the back of the room.' It is based upon a spinning figure in triplets (andantino quasi allegretto), which is given to the violins and occasionally alternated with the violas. The 'Sicilienne' was not originally intended for inclusion in the incidental music.

The Adagio is associated with the tragic closing scene where Mélisande lies dying in the presence of the aged Arkel, Golaud her husband, the physician, and the servants of the castle.

John N. Burk

CARLOS CHÁVEZ born 1899
Sinfonia India

Chávez composed *Sinfonia India* on his visit to the United States in the 1935-36 season. The first performance was a broadcast on January 23; the first concert performance was given by the Boston Symphony Orchestra under the composer's direction on April 10.

The composer has written the following note about the music from which he has drawn his materials:

'The indigenous music of Mexico is a reality of contemporary life. It is not, as might be thought, a relic to satisfy mere curiosity on the part of intellectuals, or to supply more or less important data for ethnography. The indigenous art of Mexico is, in our day, the only living manifestation of the race which makes up approximately four-fifths of the country's racial stock.

'The essential characteristics of this indigenous music have been able to resist four centuries of contact with European musical expressions. That is, while it is certain that contact with European art has produced in Mexico a *mestizo* (mixed) art in constant evolution, this has not meant the disappearance of pure indigenous art. This fact is an index to its strength.

'The force of indigenous art is rooted in a series of essential conditions. It obeys a natural creative impulse of the individual toward an expression at once legitimate and free of affectation. In musical terms, the great expressive strength of indigenous art is rooted in its intrinsic variety, in the freedom and amplitude of its modes and scales, in the richness of its instrumental and sound elements, and in the simplicity and purity of its melodies.

'There is never, in this music, a morbid or degenerate feeling, never a negative attitude toward other men or nature as a whole. The music of America's immediate ancestors is the strong music of a man who constantly struggles and tries to dominate his surroundings. Imported manifestations opposed to the feeling of this music have been unable to destroy it because they have not succeeded in changing the ethical conditions of individuals.'

AARON COPLAND born 1900
Inscape

Inscape is one of a number of works commissioned by the New York Philharmonic in celebration of its one hundred and twenty-fifth anniversary year, 1967-68. It was composed over a period of several months in 1967 at Peekskill, New York, and completed in July of that year. The first performances were scheduled during the orchestra's tour in the fall of 1967, the world première taking place at the University of Michigan in Ann Arbor on September 13.

Two different series of twelve tones provide the materials from which is derived a major proportion of the entire composition. One of these dodecaphonic tone rows, heard as a 12-tone chord, opens and closes the piece. Another feature of *Inscape* is its greater leaning toward tonal orientation than is customary in serial composition.

The title is borrowed from the nineteenth-century English poet-priest Gerard Manley Hopkins. To the uninitiated, the word 'inscape' may suggest a kind of shorthand for 'inner landscape'. But Hopkins meant to signify a more universal experience by his privately invented word. W. H. Gardner, his editor, described the sensation of inscape (or 'instress of inscape,' as Hopkins termed it) as a 'quasi-mystical illumination, a sudden perception of that deeper pattern, order and unity, which gives meaning to external forms'. This description, it seems to me, applies more truly to the creation of music than to any of the other arts. Hopkins himself, incidentally, tried his hand more than once at musical composition.

Aaron Copland

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IGOR FEODOROVITCH STRAVINSKY born 1882
Ode (1943)

Natalie Koussevitzky died in 1942, and soon afterwards her husband established a Foundation to commission music in her memory — appropriately enough, for they had together issued a large catalogue of important new music during the previous decades through their company L'Edition Russe de Musique. They had published many of Stravinsky's compositions, and it was natural that he should have received one of the first of the commissions. He wrote a short 'triptych', which he called 'Ode', and the first performance, a somewhat haphazard affair apparently, was given by the Boston Symphony Orchestra in Symphony Hall under Koussevitzky's direction.

Of the three movements, *Eulogy* and *Epitaph* were new compositions. *Eclogue* had already been written, originally intended as incidental music to a motion picture *Jane Eyre*. But a commission for the film score was not forthcoming, and this music for a hunting scene became the second movement of *Ode*.

The music of *Ode* was used, with other of Stravinsky's compositions, for a ballet *Feuilleton,* which was produced at the Bavarian Opera, Munich, in 1957. The Western Theatre Ballet presented *Ode* as a complete ballet in 1961 in England.

The composer wrote the following note for the first performance: Part One. 'Eulogy', praise, a song in sustained melody with accompaniment, the whole in fugal treatment.

Part Two. 'Eclogue', a piece in lively mood, a kind of *concert champêtre,* suggesting out-of-door music, an idea cherished by Natalie Koussevitzky and brilliantly materialized at Tanglewood by her husband.

Part Three. 'Epitaph', an inscription, *serein air,* closes this memorial triptych.

Andrew Raeburn

AARON COPLAND
Suite from the ballet 'Billy the Kid'

Lincoln Kirstein commissioned *Billy the Kid* for his Ballet Caravan in 1938. The music was composed in five weeks during the summer of that year, partly in Paris, in New York City and at the MacDowell Colony in Peterboro, New Hampshire. The first presentation of the ballet took place in New York City at the Martin Beck Theatre on May 24 1939. Aaron Copland made the suite, which comprises about two-thirds of the music for the ballet itself, in the following summer.

Aaron Copland describes the ballet as follows:

'The action begins and closes on the open prairie. The central position of the ballet concerns itself with significant moments in the life of Billy the Kid. The first scene is a street in a frontier town. Familiar figures amble by. Cowboys saunter into town, some on horseback, others with their lassos. Some Mexican women do a Jarabe which is interrupted by a fight between two drunks. Attracted by the gathering crowd Billy is seen for the first time as a boy of twelve with his mother. The brawl turns ugly, guns are drawn, and in some unaccountable way Billy's mother is killed. Without an instant's hesitation, in cold fury, Billy draws a knife from a cowhand's sheath and stabs his mother's slayers. His short but famous career had begun. In swift succession we see episodes in Billy's later life: at night, under the stars, in a quiet game with his outlaw friends.

'Hunted by a posse led by his former friend, Pat Garrett, Billy is pursued. A running gun battle ensues. Billy is captured. A drunken celebration takes place. Billy in prison is, of course, followed by one of Billy's legendary escapes. Tired and worn in the desert, Billy rests with his girl. Starting from a deep sleep, he senses movement in the shadows. The posse has finally caught up with him. It is the end.'

Program notes for Saturday August 24

RICHARD WAGNER 1813-1883
Prelude to 'Tristan und Isolde'

Wagner wrote the poem of *Tristan and Isolde* in Zürich in the summer of 1857; the music he began to compose just before the end of the year; he completed the second act in Venice in March 1859, the third act in Lucerne in August 1859.

The Prelude, or 'Liebestod', as Wagner originally called it — (the finale, today known as the 'Liebestod' (Love death) was named by him 'Verklärung' (Transfiguration)) — is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the cellos in the opening bars has been called 'Love's Longing' and the ascending chromatic phrase for the oboes which is linked to it, 'Desire'. The fervent second motive for the cellos is known as 'The Love Glance', in that it is to occupy the center of attention in the moment of suspense when the pair, having taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the Prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of 'Deliverance by Death', its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. 'One thing only remains', to quote Wagner's own explanation — 'longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance.'

John N. Burk

continued on page 35

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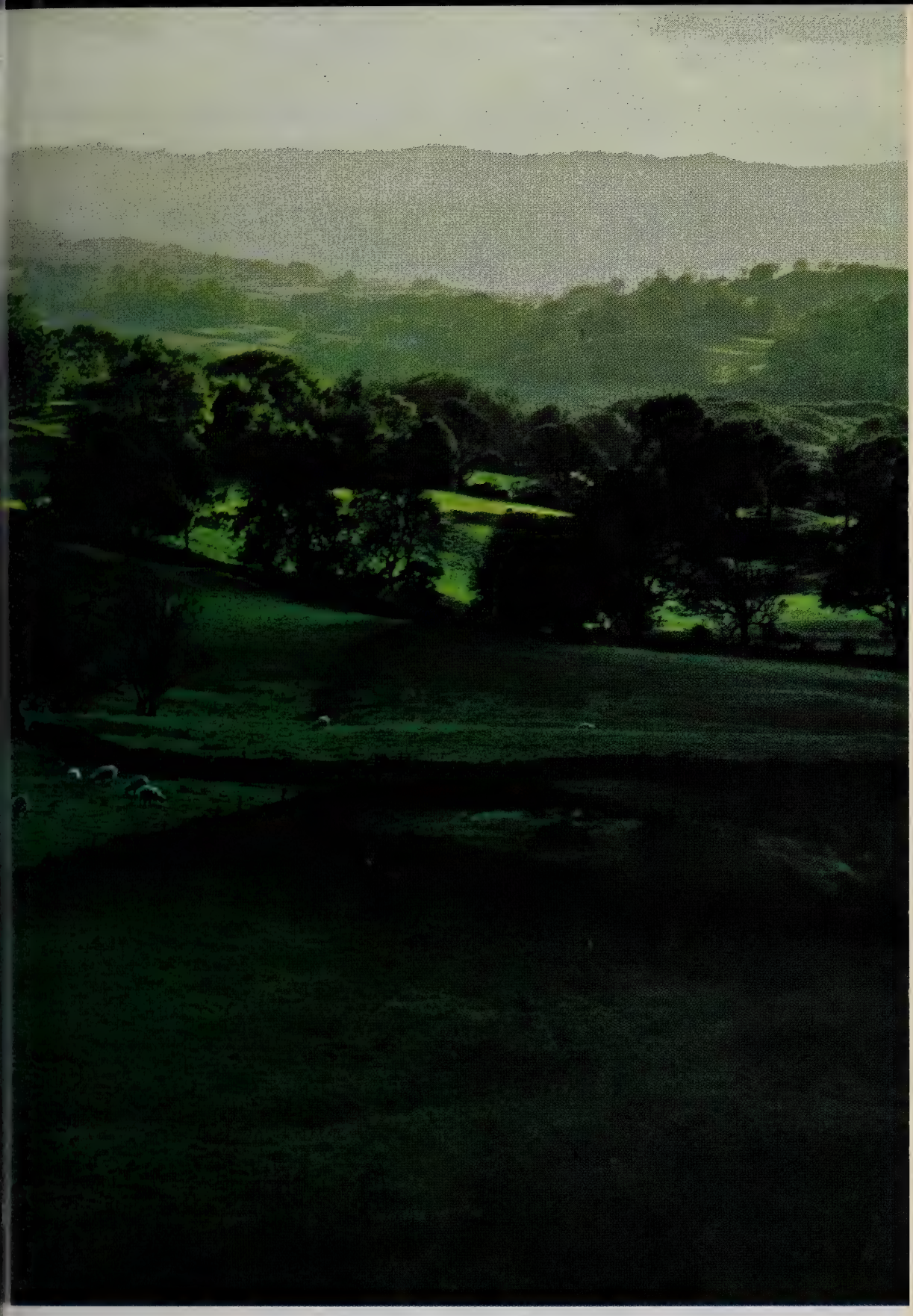
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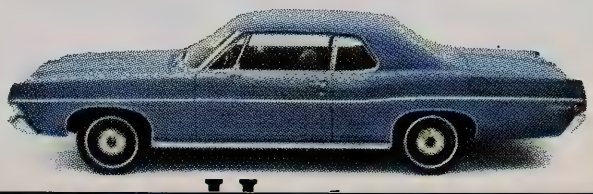
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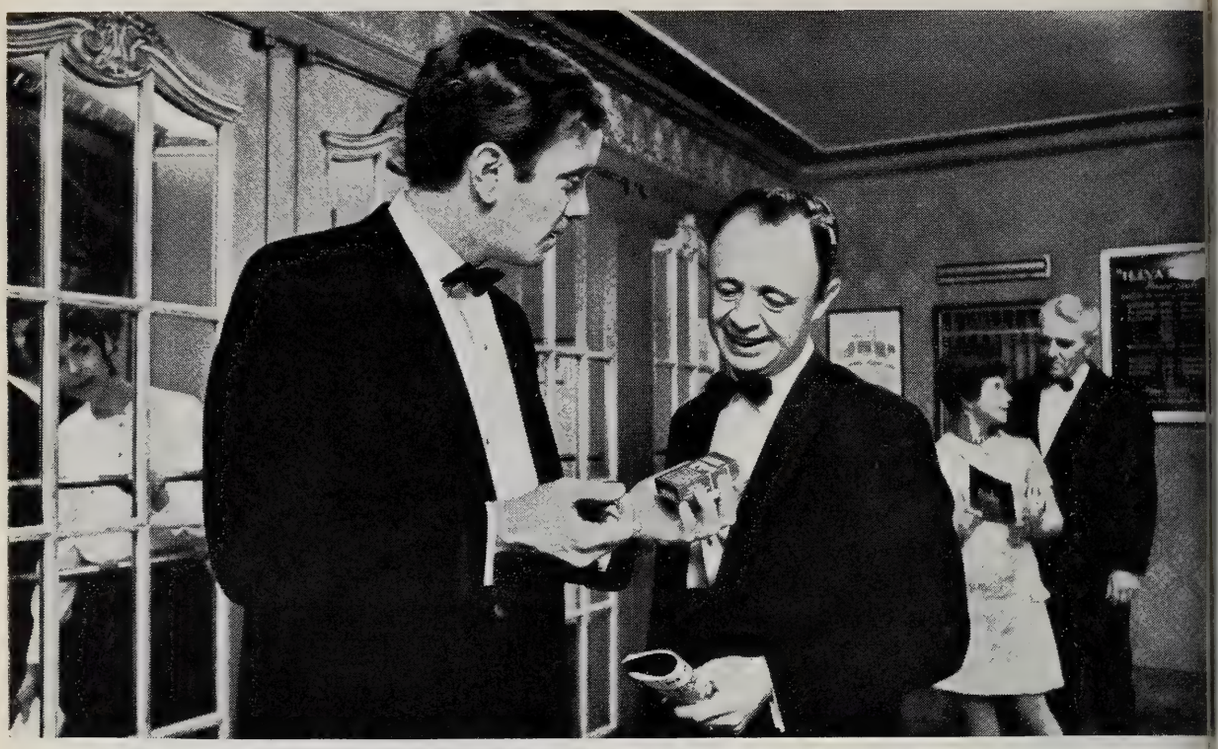
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Das Rheingold — The entry of the gods into Valhalla
Die Walküre — Act one

The first Festival at Bayreuth opened with a performance of *Das Rheingold* on August 13 1876. *Die Walküre* followed the next evening, *Siegfried* on the 16th, and *Götterdämmerung* on the 17th. Wagner had started rehearsals more than twelve months earlier, had been planning the staging for several years. Almost three decades had passed since he had begun work on his dramatic poem *Siegfried's death,* which was to become the basis of the libretto of *Götterdämmerung* and from which his vision of the *Ring* cycle stemmed.

One might perhaps describe Wagner as the first composer who believed in opera as a 'mixed media' show. Spectacle of course there had always been on the operatic stage. But what he conceived, and accomplished, in the *Ring* cycle, in *Tristan* and in *Parsifal* was a total union of music, literature and the visual arts, an idea startlingly new to audiences nourished on Bellini, Rossini, Meyerbeer and Weber. Today we take such a union much more for granted; we live in an age which is itself searching for an even closer fusion of the arts; we have mechanical and electronic devices which give us possibilities of which Wagner himself could never have dreamed.

Wagner's was a true operatic revolution. His theatre at Bayreuth, with the orchestra tiered and out of sight of the audience, the stage equipped with the most elaborate machinery of the 1870s, was designed to force audience and performers alike to surrender to the imagination of the composer and his music-drama. However repellent one may find Wagner's egotism, one has to admit that his dream was magnificently fulfilled.

For many years there have been performances of excerpts from Wagner's operas in the concert hall, either of entr'actes for orchestra, or, as this evening, of whole scenes and acts. Critics have argued that the practice is antithetic to the composer's own conception of his work, and have therefore pronounced it better avoided. Yet performances in the opera house of the great dramas, the *Ring* especially, are few and far between, and although one can listen to the music on recordings, there can be nothing to take the place of a live performance. More important, there is a wealth of musical detail in Wagner's scores which one can all too easily miss in the opera house. To be able to concentrate solely on the music can be as extraordinary an experience as seeing a production in the theatre.

The story of the *Ring of the Nibelungs* is long and involved. The golden ring has two qualities: it will confer on its owner power over the world; at the same time it carries a curse which brings ruin to its possessor. Throughout the tetralogy Wotan, whose love for power Ernest Newman describes as the central theme of the drama, tries to ensure that it will not fall into the hands of someone who will use it for the destruction of the gods. Finally he fails; as *Götterdämmerung* ends, Valhalla and the gods are consumed by fire.

For today's performance Erich Leinsdorf has chosen the final scene from *Das Rheingold* and the first act of *Die Walküre,* the end of the first opera in the cycle and the beginning of the second.

Alberich, an ugly dwarf from the underworld, has stolen the magic gold from the Rhinemaidens, but has lost it to Wotan. Wotan in turn is forced to give it to the giants Fafner and Fasolt as payment for building the gods' new home, Valhalla. Alberich has put a curse on the ring, and its evil begins to work as Fafner kills Fasolt.

As this evening's episode begins, Donner, the thunder god, and his brother Froh are seen. A rainbow bridge stretches toward the gods' new home, which glows blindingly in the evening sun. The gods stare in amazement and Wotan names the castle Valhalla. They begin to cross the rainbow bridge, but Loge, hesitating, remains behind. 'They are hastening towards their end,' he sings. Hidden in the valley, the Rhinemaidens lament the loss of their gold. Loge mocks them, but they are not to be stilled. As the curtain falls, the gods cross the bridge into Valhalla.

Between the end of *Das Rheingold* and the beginning of *Die Walküre*, Wotan had begotten nine daughters by Erde, goddess of the earth. They are the Valkyries. Wotan has also had children — the Wälsungs — by a mortal woman. He hopes that one of these, Siegmund, will be able to rescue the gods by regaining the golden ring from Fafner, who has now transformed himself into a dragon to guard his treasure.

As *Die Walküre* opens, Siegmund, fleeing his enemies, arrives exhausted at a hut in the forest. It is the home of Hunding and his wife Sieglinde. Siegmund and Sieglinde are brother and sister, but neither will recognise the other. There is nobody there as Siegmund drops to the ground. Sieglinde comes curiously in; Siegmund asks for water, revives and asks where he is. 'This house and this woman belong to Hunding,' she replies. Siegmund tells how ill luck pursues him wherever he goes. Sieglinde urges him to stay.

Hunding arrives armed. Suspiciously he asks who the stranger is, notices how much he looks like his wife. He questions Siegmund, who recounts his misfortunes. Hunding realises that Siegmund is the man whom he has himself been pursuing, and demands that in the morning he and his guest shall fight to the death. He orders Sieglinde away, then himself goes to the inner room.

Siegmund is alone and unarmed. He remembers that his father once told him that he would find a sword when he was in desperate need. A flame from the fire in the hearth lights up the hilt of a sword buried in the treetrunk. Siegmund ponders the beauty of Sieglinde. As the fire dies away, she returns. Telling him that she has given Hunding a sleeping draught, she urges Siegmund to flee. She recounts the story of the sword buried in the tree: at her wedding an old man, a stranger in grey garb (whom the audience should know to be Wotan), thrust the sword into the tree. 'It should fittingly go to the man who should draw it out.' The wedding guests tried; all failed. Perhaps it will fall to the stranger? Siegmund embraces Sieglinde. The door flies open and the spring moonlight floods the room. They sing together of spring and of love, then Siegmund springs towards the tree, seizes the hilt of the sword and with a mighty effort pulls it from the tree. It is Siegmund's gift to the bride with whom he will flee Hunding's house. As the curtain falls, they cling to one another in ecstasy.

Andrew Raeburn

Program notes for Sunday August 25

JOHANNES BRAHMS 1833-1897

Schicksalslied op. 54

Nänie op. 82

Gesang der Parzen op. 89

The industrial and political revolutions of the eighteenth century destroyed the old order, and began a transformation of society which continues to our own day. People deserted the country to find work in the cities springing up all over Europe and the United States. The new situation demanded new customs, new institutions, even a new vocabulary: the word 'slum', for instance, is first recorded, according to the Oxford Dictionary, in 1812. Most of the people who lived in towns in the first half of the nineteenth century existed in ugly and ill equipped houses, in filthy, bleak communities. Life was drab and miserable.

Unhappy groups of people tend to band together to find in each other's company and in organised activity some sort of consolation for the ugliness of their day-to-day existence. As one would therefore expect, new religious sects, temperance societies and the like proliferated. Another kind of society — in terms of world history unimportant, but in the development of music vital — began to multiply: large choral societies were founded in city after city. The Handel and Haydn Society of Boston was established in 1815, the Philharmonic Society of London in 1812, The Huddersfield Choral Society in 1836, to name three which still flourish today.

Hand in hand with this interest in singing went a basic music education, while improvements in printing and the manufacture of cheap paper made vocal scores available at prices which most people could afford. Alfred Novello, eldest son of the founder of the publishing house, did a great service by producing scores at paperback prices: in 1859, the Handel centenary year, a pocket score of *Messiah* cost one shilling and fourpence (perhaps about 60 cents in terms of 1968), and was later even cheaper at one shilling. Novello's house too was responsible for the publication of hundreds of oratorios composed to supply the new demand. One has only to look at the lists printed on the covers of Novello's scores to see the names of Handel, Bach, Mozart and Mendelssohn alongside those of the now forgotten Franz Abt, Niels Gade, Sir Frederick Ouseley and C. Swinnerton Heap,too choose a few at random.

By the time Brahms wrote the *German Requiem,* the most popular oratorios seem to have been Handel's *Messiah,* Haydn's *The Creation* and Mendelssohn's *Elijah*. The *Requiem,* first of the eight works for chorus and orchestra, was the longest and most elaborate. Its immediate success encouraged Brahms to continue writing for similar forces. He began work on the setting of Friedrich Hölderlin's poem 'Hyperion's

song of destiny' — the *Schicksalslied* — in the summer of 1868 at Bonn, and completed it three years later. Hermann Levi, the conductor of the Karlsruhe Opera and one of Brahms' ardent champions, directed the first performance at a concert of the Karlsruhe Philharmonic Society on October 18 1871.

The setting of Schiller's *Nänie* followed ten years later. Brahms dedicated it to the memory of his friend, the neo-classical painter Anselm Feuerbach, who had recently died. The composer played the piece to his friends Heinrich and Elisabet von Herzogenberg in Vienna, and Elisabet wrote in a letter (October 28-29 1881): 'To us this piece is the dearest and most splendid of our possessions.' The first performance was given in Zürich the following December 6.

Brahms' last work for chorus and orchestra was *Gesang der Parzen* (Song of the fates). The text is Goethe's. The first performance was given in Basle almost exactly a year after that of *Nänie*. There was a performance in Leipzig a few months later of which Elisabet von Herzogenberg wrote to Brahms on May 5 1883: 'Nikisch took a lot of trouble, and did all that anyone can do at Leipzig, where the ladies of the chorus are not much concerned as to whether they sing flat or sharp, although they can look languishing, and sing from memory with their arms folded. Certain passages always sound out of tune, and just that heavenly passage "And wait in vain" did certainly wait in vain for purity of intonation.'

Andrew Raeburn

Gesang der Parzen (Song of the fates)
by Johann Wolfgang von Goethe

Es fürchte die Götter
Das Menschengeschlecht!
Sie halten die Herrschaft
In ewigen Händen
Und können sie brauchen,
Wie's ihnen gefällt.

Be fearful of the gods, O man. They hold the mastery in immortal hands and can use it as they will.

Der fürchte sie doppelt,
Den je sie erheben!
Auf Klippen und Wolken
Sind Stühle bereitet
Um goldene Tische.

Let him, whom they have exalted, be doubly fearful. On mountain crags and on clouds the seats stand ready round tables of gold.

Erhebet ein Zwist sich,
So stürzen die Gäste,
Geschmäht und geschändet,
In nächtliche Tiefen
Und harren vergebens,
Im Finstern gebunden,
Gerechten Gerichtes.

When quarrels arise, the guests are hurled down, shamed and dishonored, to the depths of night, and abandoned they await, fast bound in the darkness, the judgment of justice.

Sie aber, sie bleiben
In ewigen Festen
An goldenen Tischen.
Sie schreiten vom Berge
Zu Bergen hinüber:
Aus Schlünden der Tiefe
Dampft ihnen der Atem
Erstickter Titanen,
Gleich Opfergerüchen,
Ein leichtes Gewölke.

But as for the gods, they remain in everlasting holiday round tables of gold. They stride from mountain to mountain. From deep abysses steams the breath of the choking Titans, like light clouds of sacrificial smoke.

Es wenden die Herrscher
Ihr segnendes Auge
Von ganzen Geschlechtern
Und meiden, im Enkel
Die ehmals geliebten,
Still redenden Züge
Des Ahnherrn zu sehn.

The immortals avert their glances of blessing from the race of men, and shun, in the grandsons, to trace the ancestors' eloquent features which once they loved.

So sangen die Parzen.
Es horcht der Verbannte
In nächtlichen Höhlen,
Der Alte, die Lieder,
Denkt Kinder und Enkel
Und schüttelt das Haupt.

So sang the Fates. And the old man, the banished one, lying in the tombs of night, thinks on his sons, thinks on his grandsons, and shakes his head.

Schicksalslied (Song of destiny)
by Friedrich Hölderlin

Ihr wandelt droben im Licht,
Auf weichem Bogen, selige Genien!
Glänzende Götterlüfte
Rühren euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Ye wander above in light,
On tender soil, blessed immortals!
Glistening divine breezes
Touch you gently,
As the fingers of the artist
Sacred strings.

Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt
In bescheidener Knospe,
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller,
Ewiger Klarheit.

Calm as the sleeping child
Breathe the celestials;
Chastely guarded
In modest bud,
Their spirits bloom eternally,
And their blissful eyes
Gaze in quiet, eternal stillness.

Doch uns ist gegeben,
Auf keiner Stätte zu ruhen;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen,
Jahrlang ins Ungewisse hinab.

But to us it is given
On no spot to rest;
Suffering men
Vanish, blindly fall
From hour to hour,
As water thrown
From rock to rock,
Year-long down into uncertainty.

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Nänie (Goddess of funerals)
by Friedrich von Schiller

Auch das Schöne muss sterben, das Menschen und Götter bezwinget!
Nicht die eherne Brust rührt es des stygischen Zeus.
Einmal nur erweichte die Liebe den Schattenbeherrscher,
Und an der Schwelle noch, streng, rief er zurück sein Geschenk.
Nicht stillt Aphrodite dem schönen Knaben die Wunde,
Die in den zierlichen Leib grausam der Eber geritzt.
Nicht errettet den göttlichen Held die unsterbliche Mutter,
Wenn er, am skäischen Tor fallend, sein Schicksal erfüllt.
Aber sie steigt aus dem Meer mit allen Töchtern des Nereus,
Und die Klage hebt an um den verherrlichten Sohn.
Siehe, da weinen die Götter, es weinen die Göttinnen alle,
Dass das Schöne vergeht, dass das Vollkommene stirbt.
Auch ein Klaglied zu sein im Mund der Geliebten ist herrlich,
Denn das Gemeine geht klanglos zum Orkus hinab.

Even the beautiful must die! Men and gods are brought low; the steely heart of the king of the underworld stays unmoved. Once only did love stir in the heart of the lord of the shades; even then, on the threshold, sternly he summoned back his gift [Euridice]. Aphrodite could not heal the wounds of the handsome boy [Adonis], whose skin the boar ripped so horribly. Nor could his immortal mother [Thetis] save her godlike hero son [Achilles], when he fell, fulfilling his destiny, at the west gate of Troy. But she arose from the ocean, with all the daughters of Nereus, and with shrieks grieved for her exalted son. See, there mourn the gods, there mourn the goddesses; for the beautiful passes away, for the perfect must die. And so, to be a song of woe in the mouth of a loved one is glorious, for it is the vulgar that descends without sound to the underworld.

Symphony no. 1 in C minor op. 68

It is not without significance that Brahms required twenty years to complete his First Symphony and that only in his forty-second year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him into an awkward position, for that was in 1854 when the reticent composer was young, unknown, and inexperienced. When two years later he made his first sketch for a symphony he well knew that to come forth with one would mean to be closely judged as a *'Symphoniker'*, accused of presuming to take up the torch of Beethoven, whose Ninth Symphony had in the course of years had nothing approaching a successor. Brahms was shaken by this thought. The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the immortal nine, was nevertheless ambitious. His symphonic thoughts inevitably took broader lines, sturdier sonorities, and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

He approached the form cautiously and by steps, not primarily because he feared critical attack, but because, being a thorough self-questioner,

he well knew in 1856 that he was by no means ready. As it turned out, twenty years was the least he would require for growth in character, artistic vision, craft. These twenty years give us plentiful evidence of such growth. From the point of view of orchestral handling, the stages of growth are very clear indeed. His first orchestral scores, the two serenades (1857-1859), were light-textured, of chamber proportions as if growing from the eighteenth century. The D minor Piano Concerto, completed after a long gestation in 1858, had grandeur of design, was at first intended as a symphony, and became in effect a symphonic concerto, a score in which the composer could not yet divorce himself from the instrument of his long training to immerse himself entirely in the orchestral medium. The Haydn Variations of 1873 show that he had by this time become a complete master of orchestral writing but indicate that he was not yet ready to probe beneath the surface of agreeable and objective lyricism.

Nevertheless the earlier Brahms of 1856, the Brahms of twenty-three, was already the broad schemer whose tonal images were often dark, often wildly impetuous. He was then in his 'storm and stress' period, when he was deeply disturbed by the misery of the Schumann couple whom he loved, anxious for the master in the last stages of his insanity, concerned for the distraught 'Frau Clara'. This was the openly romantic Brahms who had not yet acquired a sobering reserve in his music, who was at the moment looked upon hopefully by Liszt as a possible acquisition for his neo-German stronghold at Weimar.

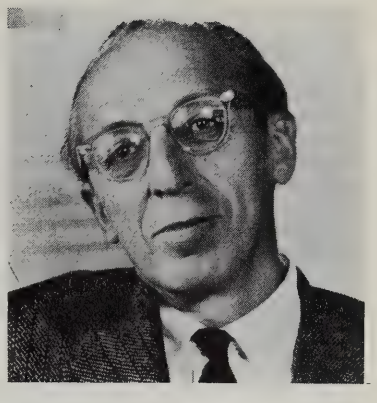
This violent mood found expression in the D minor Piano Concerto, first conceived as a symphony in 1854. Two years later, similarly inclined, he sketched what was to be the opening movement of the C minor Symphony. The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit himself. It was not until 1872 that he took up his early sketch to re-cast it. He composed the remaining three movements by 1876.

The Symphony thus became a sort of summation of twenty years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo with their more transparent coloring were a matured reflection of the lyric Brahms of the orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own.

John N. Burk



The guest conductor



AARON COPLAND, composer, teacher, author, pianist and conductor, was born in Brooklyn on November 14 1900. After musical education as a boy, he went in the summer of 1921 to enroll in the newly founded Fontainebleau School of Music in France, and subsequently studied with Nadia Boulanger in Paris. He returned to the United States in 1924, and the following year was the first composer to be awarded a Guggenheim Fellowship.

His compositions have been performed throughout the world. He has received commissions from many distinguished organisations, the Columbia Broadcasting Company, the Ballet Russe de Monte Carlo, the Koussevitzky Foundation and the Boston Symphony Orchestra among them. He has appeared as soloist in his Piano concerto with orchestras in North and South America, including the Boston Symphony, which also gave the première of his Third Symphony. Other commissions have included ballet scores, music for motion pictures and his opera 'The Tender Land'.

As a teacher Aaron Copland was for twenty-five years Chairman of the Faculty and Head of the composition department of the Berkshire Music Center here at Tanglewood. He has lectured extensively and has received awards and degrees from many musical organisations and universities in this country and abroad. In 1964 he was awarded the Presidential Medal of Freedom.

Aaron Copland has written four books on music which are widely read. During recent years he has been increasingly active as a conductor, and has directed more than fifty major orchestras in every part of the world. He was guest conductor with the Boston Symphony Orchestra on its tour to the Far East in 1960, and has appeared with the Orchestra on many other occasions in Boston, New York and at Tanglewood. This weekend he also conducts the Berkshire Music Center Orchestra.

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The soloists



HANNE-LORE KUHSE has been the leading dramatic soprano at the Berlin State Opera since 1963. Born in Schwaan, Mecklenburg, she first majored in piano at nearby Rostock Music School. Even though it was her piano teacher who discovered her vocal talent she was very upset when her gifted pupil decided to dedicate her life to singing.

Graduating from Berlin's Stern'che Konservatorium, Hanne-Lore Kuhse made her operatic debut in 1951 at the Gera Opera House as Leonore in Beethoven's 'Fidelio', followed by Puccini's 'Turandot' only two months later. From 1952 to 1959 she was a member of the Schwerin Opera. There and at the Leipzig Opera (1959-1963) she acquired a large repertoire and a reputation as an outstanding singer in opera, oratorio and lieder. She has also been a permanent guest at Walter Felsenstein's Komische Oper since 1958 and at the State Opera of Berlin since 1959, before permanently joining the company. She has also appeared in opera in Paris, Nice, Moscow, Budapest, Sofia, Prague, Bucharest, Hamburg, Cologne and Dresden, and in concert as far east as Tashkent, Alma Ata and Novosibirsk.

Hanne-Lore Kuhse made her American debut in January 1967, and her next appearance in the United States was at the Berkshire Festival, when she sang the title role in the American première of Beethoven's original version of 'Fidelio'. After her appearances at Tanglewood this summer she will go to California for her debut at the Hollywood Bowl, where she will sing Wagner arias and the final scene of 'Siegfried' with Jess Thomas. During her first trip to America Hanne-Lore Kuhse recorded a lieder album for RCA Victor.

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The soloists



JESS THOMAS, who made his debut last season with the Boston Symphony Orchestra in Symphony Hall, appears at the Berkshire Festival for the first time this weekend. After Tanglewood he will sing at the Hollywood Bowl, then join the San Francisco Opera for the fall season.

Born in Hot Springs, South Dakota, he graduated from the University of Nebraska and then worked for four years as a high school counselor. In 1953, he enrolled at Stanford University in California to prepare for his doctor's degree. The school's vocal instructor, Otto Schulmann, recognized his potential, and persuaded him to study voice. Eventually he abandoned psychology for music, and his singing career began at the San Francisco Opera. From there he move to Karlsruhe in Germany, and in 1960 made his debut at the Munich Festival. The next year he appeared at Bayreuth as Parsifal, in Berlin as Radames and in Munich as Don Carlo. In 1962 he sang for the first time at the Metropolitan Opera in New York as Walther von Stolzing.

From that time Jess Thomas has been in demand in many of the world's finest opera houses, and at many music festivals. At the celebrations commemorating Wagner's 150th birthday, Bayreuth honored him with a gold medal. Not only an opera singer, he sings many recitals, with repertoire ranging from Purcell to Barber.



DAVID WARD, who makes his first appearance with the Boston Symphony Orchestra this weekend, was born in Scotland. After finishing his studies he became a teacher, then served in the second world war in the British Navy. He continued teaching after demobilization until 1950, when he went to the Royal Academy of Music in London. Two years later he joined the Sadler's Wells Opera Company, and was soon singing leading roles. Engagements at Glyndebourne, Bayreuth and Edinburgh followed. In 1960 he joined the Royal Opera House, Covent Garden, and has been one of the company's leading artists ever since. He has also been heard at most of the major European opera houses.

David Ward made his debut at the Metropolitan Opera in 1964, and last fall appeared at the San Francisco Opera for the first time. He has recently appeared as Wotan in Buenos Aires and as the Flying Dutchman in New Orleans and Vancouver. His repertoire ranges from the baroque — Handel's *Messiah* and Christus in Bach's *St John Passion* — to Mozart, Verdi, Mussorgsky, Wagner and Stravinsky.

The soloists



EMILY DERR, a Fellow of the Berkshire Music Center this summer, was born in Cadillac, Michigan. She played violin, piano and clarinet at high school, but it was not until she went to Michigan State University that she began singing seriously. She took her Master's degree in applied voice, then moved to New York City, where she now lives. She has appeared as soloist in music by Poulenc and Ravel with Robert Shaw's Chorale, and last summer was Mr Shaw's soprano soloist in the *St John Passion* of Bach at Meadowbrook. Her interest in twentieth century music has given her the opportunity of singing works by Stefan Wolpe and Webern at Columbia University. Emily Derr has also appeared in recent productions of *La Bohème, La Traviata* and *The Medium*.

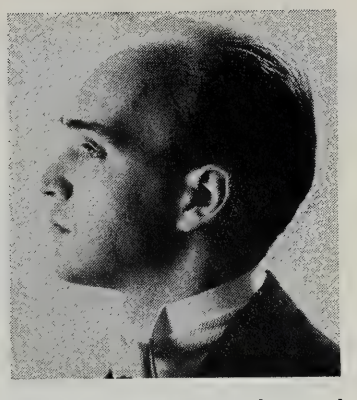


FRANCES PAVLIDES, who is also a Fellow of the Berkshire Music Center, was born in New York. She became interested in singing at high school, and began serious study at the Mannes College. Since graduation she has sung in many choruses in the New York area, has toured with the Canadian Ballet of Montreal in Orff's *Carmina Burana,* has sung in the New York City Opera chorus, and with many orchestras, including the New York Philharmonic. Frances Pavlides has been director of a Greek Orthodox church choir, and in her solo recitals specialises in the performance of classical Greek songs.



PHYLLIS ELHADY, who is also a Fellow of the Berkshire Music Center this year, comes from Manchester, New Hampshire. She studied musical subjects at Boston University, and after graduation began a career as a teacher and choral conductor. Meanwhile she took lessons in voice, and now divides her time between singing and teaching. She has appeared as soloist in many oratorios and in music by Ravel, de Falla and Brahms with the Portland Symphony and in universities throughout New England. Last summer she sang the alto solo part in the *St John Passion* of Bach under Robert Shaw's direction.

The choruses and their director



CHARLES WILSON, Assistant Conductor of the Boston Symphony Orchestra, appears in two different roles this weekend: as accompanist to Hanne-Lore Kuhse, and as Director of the Tanglewood Choir and Berkshire Chorus. He came to Boston from New York City, where for six years he was a conductor and on the musical staff of the New York City Opera Company, performing fourteen different operas and operettas, including *Don Giovanni, Boris Godunov, The Merry Widow* and *Street Scene*. In the fall of 1966 he conducted the New York City Opera Company's production of Menotti's *The Consul* both at Lincoln Center and in the Midwest. He conducted four performances of Mozart's *The Marriage of Figaro* last season.

Charles Wilson received a Bachelor of Science degree in Music in 1960 from the Mannes College of Music where he studied organ with Dr Hugh Giles, and with Carl Bamberger, his only conducting teacher. For two years Mr Wilson served on the Mannes faculty as Director of the Mannes Chorus, and during the 1961-1963 seasons was chorus master for the Philadelphia Lyric Opera Company.

This summer Charles Wilson has conducted the Boston Symphony Orchestra and the Berkshire Music Center Orchestra, has prepared the choruses for performances of Haydn's *Nelson Mass* and the *German Requiem* of Brahms, and has played organ and harpsichord at the Festival concerts. He is also Head of vocal music activities at the Berkshire Music Center.

The TANGLEWOOD CHOIR is composed mainly of vocal fellowship students in the Berkshire Music Center here at Tanglewood. Selected by audition from all parts of the United States, the members met for their first rehearsal at the end of June under their director, Charles Wilson. During the season they have sung in performances of Haydn's *Nelson Mass,* the *German Requiem* of Brahms and the incidental music to *A midsummer night's dream* by Mendelssohn with the Boston Symphony Orchestra conducted by Erich Leinsdorf.

The BERKSHIRE CHORUS, which makes its third appearance of the season with the Boston Symphony Orchestra this weekend, is a group of people who live in this area, some from as far away as Springfield, Albany and Schenectady, but mainly from Berkshire County. Charles Wilson and John Oliver chose the members by audition last winter, and have rehearsed with them during the spring and summer months.

A selection of recordings by the
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF

BARTÓK	
Concerto for Orchestra	LM/LSC 2643
Violin Concerto (Silverstein) *with Stravinsky Violin Concerto*	LM/LSC 2852
BEETHOVEN	
Symphony no. 3 (Eroica)	LM/LSC 2644
Symphony no. 4 *with* Leonore Overture no. 2	LM/LSC 3006
Symphony no. 7 *with* Coriolan Overture	LM/LSC 2969
Piano Concerto no. 1 (Rubinstein)	LM/LSC 3013
Piano Concerto no. 3 (Rubinstein)	LM/LSC 2947
Piano Concerto no. 4 (Rubinstein)	LM/LSC 2848
Piano Concerto no. 5 (Rubinstein)	LM/LSC 2733
BRAHMS	
Symphony no. 1	LM/LSC 2711
Symphony no. 2	LM/LSC 2809
Symphony no. 3	LM/LSC 2936
Symphony no. 4	LM/LSC 3010
Piano Concerto no. 1 (Rubinstein)	LM/LSC 2917
Piano Concerto no. 1 (Cliburn)	LM/LSC 2724
CARTER	
Piano Concerto (Lateiner) *with*	LM/LSC 3001
COLGRASS	
As quiet as	
DVOŘÁK	
Symphony no. 6 *with Two Slavonic Dances*	LM/LSC 3017

The Boston Symphony Orchestra
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BERKSHIRE FESTIVAL 1968

CHAMBER MUSIC SERIES

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF
Music Director

ENSEMBLES
OF THE
BOSTON SYMPHONY ORCHESTRA

THE BOSTON SYMPHONY CHAMBER PLAYERS

SUNDAY JULY 7 at 10.30

THEATRE TANGLEWOOD

THE BOSTON SYMPHONY CHAMBER PLAYERS

JOSEPH SILVERSTEIN *violin*
BURTON FINE *viola*
JULES ESKIN *cello*
HENRY PORTNOI *bass*
DORIOT ANTHONY DWYER *flute*
RALPH GOMBERG *oboe*
GINO CIOFFI *clarinet*
SHERMAN WALT *bassoon*
JAMES STAGLIANO *horn*
ARMANDO GHITALLA *trumpet*
WILLIAM GIBSON *trombone*
EVERETT FIRTH *timpani*
RICHARD GOODE *piano*

Now in their fourth season, the Boston Symphony Chamber Players have become known throughout the world for their presentation both of the standard repertoire and more especially for their performances of pieces than can only be played by so varied a group of virtuoso players.

They have appeared many times in Boston and other towns in New England; their travels have taken them farther afield to New York, Washington, Kansas City, Ann Arbor, Denver, and cities in Arizona, California, Louisiana and Illinois. In the spring of 1967 they gave twenty concerts in all regions of the Soviet Union, four in Germany and two in London, England. Audiences and critics everywhere received them with extraordinary warmth.

At the end of the Boston Symphony Orchestra's season this spring, the Chamber Players toured to St Thomas and St Croix in the Virgin Islands, and to Winter Park and Gainesville in Florida, where they gave a series of master classes and concerts. They were immediately invited to make return visits. During the spring they also recorded another three-record album for RCA Victor.

PROGRAM

POULENC 1899-1963 — **Sextour for piano and woodwind quintet (1930-2)**

Allegro vivace: très vite et emporté

Divertissement: andantino

Finale: prestissimo

RICHARD GOODE, DORIOT ANTHONY DWYER,
RALPH GOMBERG, GINO CIOFFI,
SHERMAN WALT, JAMES STAGLIANO

DVOŘÁK 1841-1904 — **Quartet for piano and strings in E flat op. 87**

Allegro con fuoco

Lento

Allegro moderato, grazioso

Finale: allegro ma non troppo

RICHARD GOODE, JOSEPH SILVERSTEIN,
BURTON FINE, JULES ESKIN

BALDWIN PIANO
RCA VICTOR RECORDS

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285
	Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478
	Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for
RCA VICTOR

BERKSHIRE FESTIVAL 1968

CHAMBER MUSIC SERIES



THE VIOLONE ENSEMBLE

SUNDAY JULY 14 at 10.30 am

THEATRE TANGLEWOOD

THE VIOLONE ENSEMBLE

EARL HEDBERG *viola* — MAX HOBART *violin*

ALFRED SCHNEIDER *violin* — ROBERT RIPLEY *cello*

JOSEPH HEARNE *bass*



The VIOLONE ENSEMBLE, now coming to the end of its first season, was formed last year from two existing groups, the Gabrielli Trio and the Violone Trio. The ensemble takes its name from the instrument which was the 'double bass' of the old consort of viols; its aim is to play in its repertoire pieces which include the double bass, in addition to the more frequently performed chamber music for strings.

During its successful season, the Violone Ensemble has appeared in many parts of New England, including Andover, Brookline, Plymouth, Harvard University and at the Boston Conservatory, where the group is officially in residence.

The ensemble's second season will start on September 30 in Gardner, Massachusetts; they will again give concerts and master classes during the following months. The players are all members of the Boston Symphony Orchestra.

PROGRAM

ROSSINI
1792-1868

Sonata no. 6 in D major for strings

Allegro spiritoso
Andante assai
Tempesta: allegro

SKORZENY
born 1900

Second suite (1954)

Präludium
Intermezzo canonico
Lied
Kehraus

DVOŘÁK
1841-1904

Quintet in G major op. 77

Allegro con fuoco
Scherzo: allegro vivace
Poco andante
Allegro assai

BALDWIN PIANO
RCA VICTOR RECORDS

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

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BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
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LM/LSC-6167

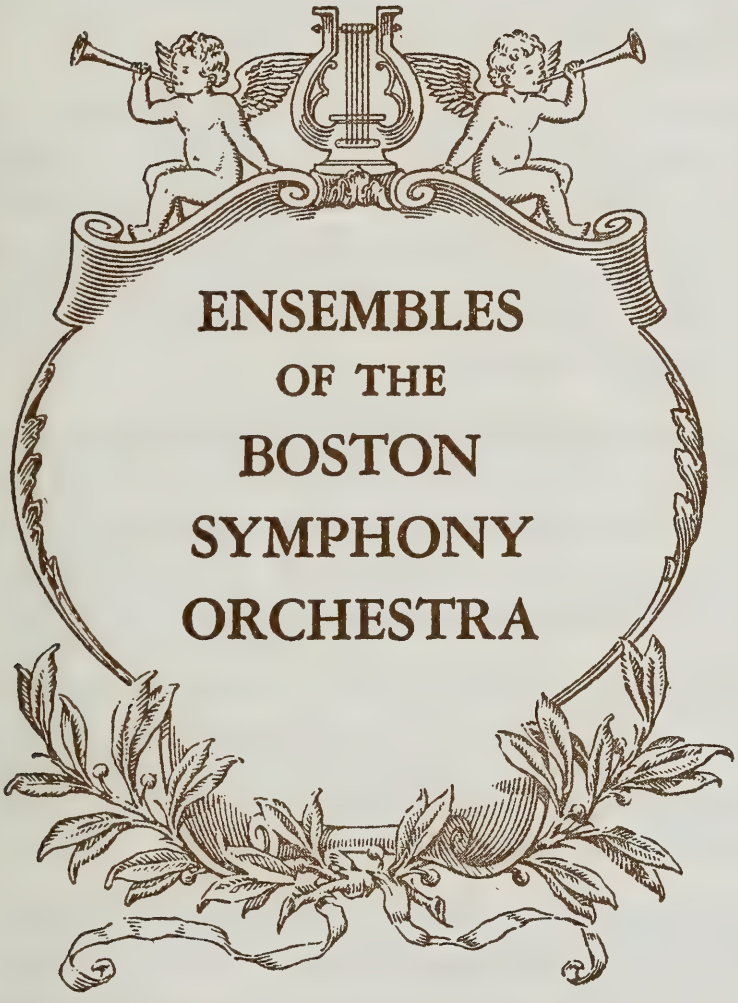
BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478
	Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
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RCA VICTOR

BERKSHIRE FESTIVAL 1968

CHAMBER MUSIC SERIES



THE NEW ENGLAND WIND QUINTET

SUNDAY JULY 21 at 10.30 am

THEATRE TANGLEWOOD

THE NEW ENGLAND WIND QUINTET

LOIS SCHAEFER *flute*
LAURENCE THORSTENBERG *oboe*
PETER HADCOCK *clarinet*
MATTHEW RUGGIERO *bassoon*
THOMAS NEWELL *horn*

The New England Wind Quintet was founded two years ago, and has given many concerts in the Boston area and further afield.

LOIS SCHAEFER, who joined the Boston Symphony Orchestra in 1965, studied with Georges Laurent at the New England Conservatory. Before coming to Boston she was assistant first flute of the Chicago Symphony Orchestra and principal flute of the New York City Opera Company. She played with the Boston Symphony Chamber Players on their 1967 tour to England, Germany and the Soviet Union, and was soloist in a Vivaldi piccolo concerto with the Orchestra at Tanglewood last summer.

LAURENCE THORSTENBERG joined the Boston Symphony Orchestra in 1964. Born in Salt Lake City, Utah, he studied with Marcel Tabuteau at the Curtis Institute in Philadelphia, and has been a member of the Philadelphia, Baltimore Symphony, Dallas Symphony and Chicago Symphony Orchestras. He used to teach in Chicago at Roosevelt and De Paul Universities.

PETER HADCOCK comes from Bay City, Michigan, and studied with Stanley Hasty at the Eastman School of Music in Rochester. He was a member of the Rochester Philharmonic and first clarinet of the Buffalo Philharmonic. He taught at the University of Buffalo. Peter Hadcock is now in his third season as a member of the Boston Symphony Orchestra.

MATTHEW RUGGIERO was born in Philadelphia and studied at the Curtis Institute with Ferdinand Del Negro, Sol Schoenbach and Marcel Tabuteau. He was a member of the National Symphony Orchestra for three years before joining the Boston Symphony Orchestra in 1961. He played with the Boston Symphony Chamber Players on their international tour last year.

THOMAS NEWELL has been a member of the Boston Symphony Orchestra since 1963. Born in Dayton, Ohio, he studied in Cincinnati with Gustav Albrecht and with Mason Jones in Philadelphia. He has played with the St Louis and Houston Symphonies, the Sante Fe Opera, the Woodwinds of Houston and the Armed Forces Woodwind Quintet. He has made solo recordings for the radio and given recitals in Germany.

PROGRAM

CAMBINI 1746-1825 — **Quintet no. 1 (c. 1809)**

Allegro maestoso
Larghetto cantabile
Rondo: allegro grazioso

LEFEBVRE 1843-1917 — **Suite op. 57**

Moderato
Allegretto scherzando
Allegro leggiero

MILHAUD born 1892 — **La Cheminée du Roi René (1942)**

Cortège
Aubade
Jongleurs
La Maousinglade
Joutes sur l'arc
Chasse à Valabre
Madrigal — nocturne

BERGSMA born 1921 — **Concerto for wind quintet**

Allegro
Andante
Allegro assai

BALDWIN PIANO
RCA VICTOR RECORDS

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285
	Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

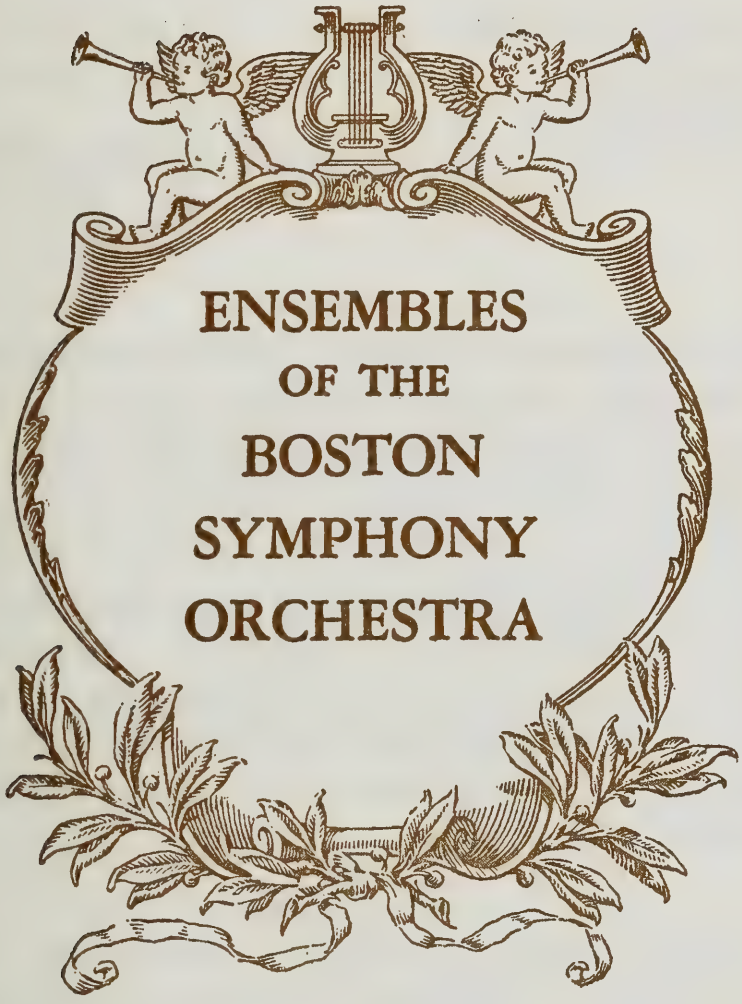
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COLGRASS	Variations for four drums and viola
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The Boston Symphony Chamber Players
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RCA VICTOR

BERKSHIRE FESTIVAL 1968

CHAMBER MUSIC SERIES



THE BOSTON SINFONIETTA

SUNDAY AUGUST 4 at 10.30 am

THEATRE TANGLEWOOD

THE BOSTON SINFONIETTA

FIRST VIOLINS
George Zazofsky
Concertmaster
Gottfried Wilfinger
Max Winder
William Marshall

SECOND VIOLINS
Harry Dickson
Herman Silberman
Stanley Benson

VIOLAS
Jerome Lipson
Bernard Kadinoff

CELLOS
Robert Ripley
Stephen Geber

BASS
Henry Portnoi

HARPSICHORD
Betsy Moyer

The Boston Sinfonietta was founded in 1947 by the late Josef Zimbler, cellist of the Boston Symphony Orchestra, and was one of the first string groups to perform without a conductor. From the start it enjoyed a success which was much enhanced by an annual series of concerts presented at Jordan Hall, Boston, and by its numerous recordings. In 1957 the U. S. Department of State sponsored a successful tour to South America. Three years later Josef Zimbler died, and the Sinfonietta was reorganized with George Zazofsky as its permanent Music Director. Earlier this year the Ensemble performed at the Academy of Music in Philadelphia at the invitation of the Chamber Orchestra Society of that city.

George Zazofsky, Concertmaster and Musical Director of the Boston Sinfonietta, was born in Boston. He studied at the Curtis Institute in Philadelphia, where he was the orchestra's concertmaster under Fritz Reiner. He joined Leopold Stokowski's All-American Youth Orchestra for two tours, and became a member of the Boston Symphony in 1941. He has been Concertmaster of the Boston Opera Group since its foundation, and is on the faculty of the Berkshire Music Center and the New England Conservatory. He played the solo part of Berg's Violin Concerto with the Orchestra under Erich Leinsdorf's direction both in Boston and on tour.

PROGRAM

MOZART 1756-1791 — **Divertimento in D major K. 136**

Allegro
Andante
Presto

BACH 1685-1750 — **Concerto for violin in A minor**

Allegro
Andante
Allegro assai

GEORGE ZAZOFSKY *violin*
BETSY MOYER *harpsichord continuo*

BRITTEN born 1913 — **Variations on a theme of Frank Bridge**

Introduction and theme: lento maestoso — allegretto poco lento
Adagio
March: presto alla marcia
Romance: allegretto grazioso
Aria italiana: allegretto brillante
Bourrée classique: allegro e pesante
Moto perpetuo: allegro molto

BALDWIN PIANO
RCA VICTOR RECORDS

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285
	Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

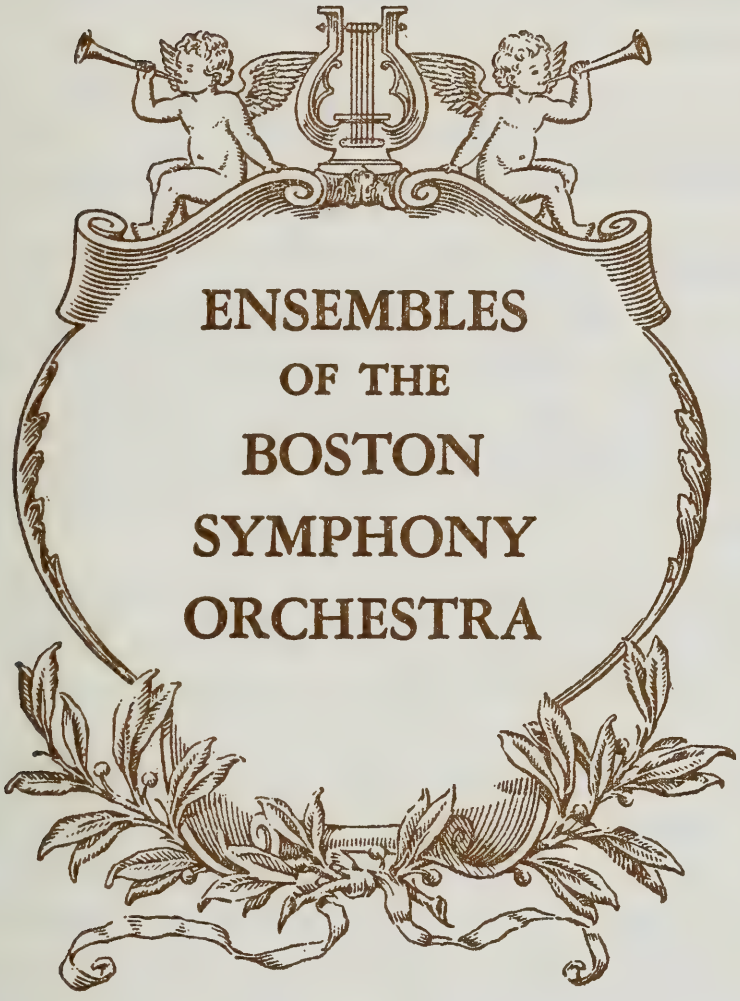
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SCHUBERT	String trio no. 1 in B flat
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The Boston Symphony Chamber Players
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BERKSHIRE FESTIVAL 1968

CHAMBER MUSIC SERIES



THE BOSTON TRIO

SUNDAY AUGUST 18 at 10.30 am

THEATRE TANGLEWOOD

THE BOSTON TRIO

The Boston Trio was originally organized in 1961 with Phyllis Moss as the pianist. The following year Roger Shermont and John Sant Ambrogio joined the group, and the Trio has given concerts since in Massachusetts, New Hampshire, New York, New Jersey and Pennsylvania. The players have played the solo trio part in Beethoven's Triple Concerto with several orchestras, and have in their repertoire most of the literature written for violin, cello and piano.

ROGER SHERMONT was born in Paris and studied at the Paris Conservatory with Jules Boucherit and Roland Charmy, graduating with the highest honors at the age of sixteen in 1939.

Before coming to the United States in 1947, he played many recitals and was staff soloist with the Radio Diffusion Nationale in Paris. He also appeared as soloist with the Orchestre Nationale and the radio Symphonique.

In the United States he has played as soloist with the National Orchestra of New York, the Little Orchestra Society of New York and at the Boston Esplanade Concerts. He joined the Boston Symphony Orchestra in 1950. He was invited by Charles Munch to play the Brahms Concerto with the Boston Symphony Orchestra in 1961. Five years later he appeared with Arthur Fiedler as soloist with the Boston Pops Orchestra. His various solo appearances also include those with the Cape Cod, Wellesley and Manchester (New Hampshire) Orchestras.

Recently, Roger Shermont appeared with John Sant Ambrogio in performances of the Brahms Double Concerto with the North Shore Philharmonic and the Harrisburg (Pennsylvania) Symphony.

JOHN SANT AMBROGIO was born in Glen Ridge, New Jersey, and studied at Lebanon Valley College, Pennsylvania and at Ohio University. His cello teachers were Leonard Rose and Diran Alexanian, and he studied conducting with Arthur Christman. In 1952 he won the Piatigorsky Award at Tanglewood, where he was a member of the Berkshire Music Center. His orchestral career began when he joined the Harrisburg Symphony. From there he went to the Seventh Army Symphony where he was principal cello and soloist in France and Germany. He joined the Boston Symphony Orchestra in 1959.

John Sant Ambrogio has given many solo recitals, including two in New York City. He has made solo appearances with the Boston Pops, the New Jersey Fine Arts Orchestra and several orchestras in the New England area. He teaches at Boston University and is co-director of the Red Fox Music Camp in New Marlboro, Massachusetts. A distinguished teacher, John Sant Ambrogio has had two pupils who have become members of the Boston Symphony Orchestra.

PROGRAM

DVOŘÁK
1841-1904

Trio in E minor op. 90 'Dumka'

Lento maestoso — allegro (quasi doppio movimento)
Poco adagio — vivace
Andante — vivace non troppo — andante — allegretto
Andante moderato (quasi tempo di marcia) —
allegretto scherzando — tempo primo
Allegro
Lento maestoso — vivace (quasi doppio movimento) —
lento — vivace

RAVEL
1875-1937

Trio in A minor (1914)

Modéré
Pantoum: assez vif
Passacaille: très large
Final: animé

BALDWIN PIANO
RCA VICTOR RECORDS

PHYLLIS MOSS, born in Philadelphia, began to play the piano at the age of six. When she was eleven she was awarded a scholarship to the Curtis Institute of Music and became one of the youngest students there. Her teacher was Isabelle Vengerova whose group of students included Leonard Bernstein, Lucas Foss, and Gary Graffman. At the age of twelve she made her Philadelphia debut at a concert of the Philadelphia Sinfonietta under Sevitcky. She played in New York when she was fifteen, as soloist with the Federal Symphony.

Since that time she has toured extensively and has been soloist with the Philadelphia Orchestra, and the Boston Pops Orchestra, the Bamberger Symphony, the Boston Civic Symphony and many other orchestras. She has given recitals at New York's Metropolitan Museum, the Brooklyn Academy of Music, and the Gardner Museum in Boston. Phyllis Moss is at present on the faculty at Wellesley College.

THE FINAL PROGRAM

Sunday August 25 at 10.30 am

BOSTON SYMPHONY CHAMBER PLAYERS

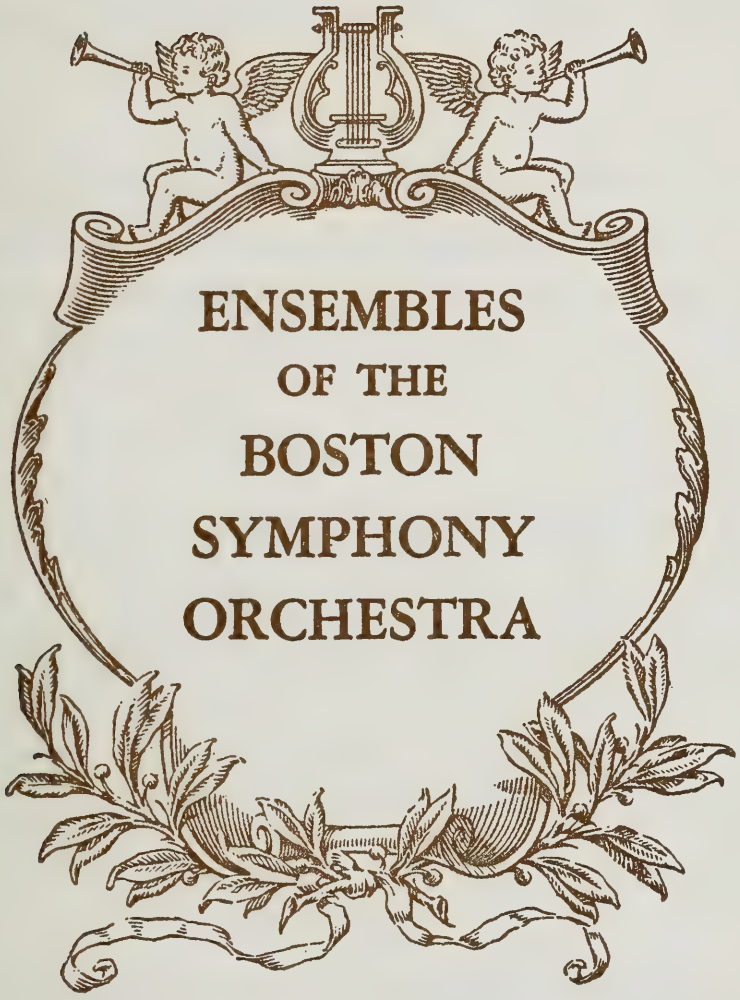
BEETHOVEN Duet in E flat for violin and cello with two obbligato eyeglasses

FINE Partita for wind quintet

BRAHMS Trio for piano, violin and cello in B major op. 8

BERKSHIRE FESTIVAL 1968

CHAMBER MUSIC SERIES



THE BOSTON SYMPHONY CHAMBER PLAYERS

SUNDAY AUGUST 25 at 10.30 am

THEATRE TANGLEWOOD

THE BOSTON SYMPHONY CHAMBER PLAYERS

JOSEPH SILVERSTEIN *violin*
BURTON FINE *viola*
JULES ESKIN *cello*
HENRY PORTNOI *bass*
DORIOT ANTHONY DWYER *flute*
RALPH GOMBERG *oboe*
GINO CIOFFI *clarinet*
SHERMAN WALT *bassoon*
JAMES STAGLIANO *horn*
ARMANDO GHITALLA *trumpet*
WILLIAM GIBSON *trombone*
EVERETT FIRTH *timpani*
RICHARD GOODE *piano*

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PROGRAM

BEETHOVEN
1770-1827

Duet in E flat for violin and cello with two obbligato eyeglasses

Allegro

BURTON FINE *viola*
JULES ESKIN *cello*

FINE
1914-1962

Partita for wind quintet

Introduction and theme: allegro moderato
Variation two: poco vivace
Interlude: adagio
Gigue: allegro
Coda: lento assai

DORIOT ANTHONY DWYER *flute*
RALPH GOMBERG *oboe*
GINO CIOFFI *clarinet*
SHERMAN WALT *bassoon*
JAMES STAGLIANO *horn*

BRAHMS
1833-1897

Trio for piano, violin and cello in B major op. 8

Allegro con brio
Scherzo: allegro molto
Adagio
Allegro

RICHARD GOODE *piano*
JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

BALDWIN PIANO
RCA VICTOR RECORDS

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285
	Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

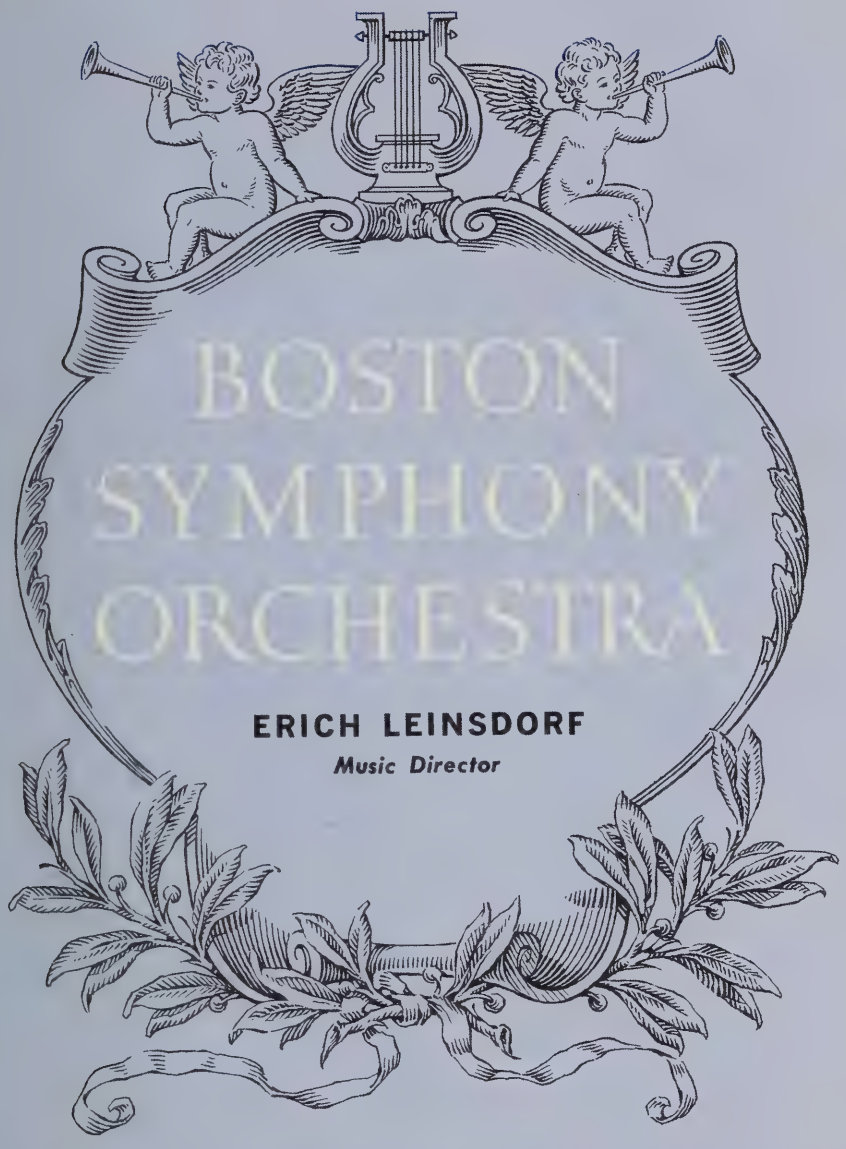
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COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
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POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachiana Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for
RCA VICTOR

TANGLEWOOD



ERICH LEINSDORF
Music Director

Festival of Contemporary Music

August 4, 5, 6, 7, 8, 10, 11, 1968

Sponsored by the

Berkshire Music Center

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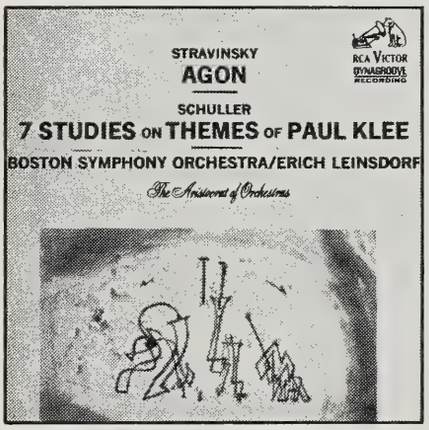
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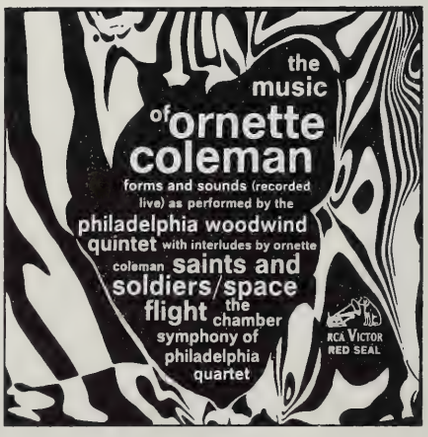












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presented in cooperation with

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Contemporary Music Activities

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PERSPECTIVES OF NEW MUSIC

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Mrs. Serge Koussevitzky and Erich Leinsdorf

The Berkshire Music Center

In 1940, the Berkshire Music Center was established at Tanglewood by the Boston Symphony Orchestra in fulfillment of the dream of Serge Koussevitzky, its Music Director, to provide an environment in which young musicians could continue their professional training and add to their artistic experience through the guidance of eminent musicians. The Center was developed under his leadership until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf has been Director of the Center since 1963 and Joseph Silverstein, Concertmaster of the Orchestra, is Chairman of the Faculty.

Since the founding of the Center, one of the principal sponsors of composers and contemporary music at Tanglewood has been the Koussevitzky Music Foundation, established in 1942 by Serge Koussevitzky, then Music Director of the Boston Symphony Orchestra, in memory of his wife Natalie. Last year the Festival of Contemporary Music was honored to open the celebration of the Foundation's 25th anniversary with performances of many of the works commissioned by the Foundation. Many visiting composers and composition teachers at the Center work and stay at the Koussevitzky Studio for Composers, located on the Koussevitzky estate near Tanglewood, which was established in 1966 by the Foundation in conjunction with the National Federation of Music Clubs.

The Director

"Each year under the auspices of the Berkshire Music Center and the Fromm Foundation, a Festival of Contemporary Music is presented here at Tanglewood. I am very pleased that this festival takes place within our larger Berkshire Festival, for I feel that it offers a unique opportunity both for composers of today to be heard and for audiences to learn the works of their contemporaries.

"I think that the Berkshire Music Center is an ideal environment in which to hold the Festival of Contemporary Music, for here at the Center we are striving to give the young, professional musician a chance to be exposed to as much significant music as possible; and it is as important that the instrumentalist and vocalist be able to hear and participate in the music of today as it is that today's composer be given an opportunity to be performed and heard.

"Over the past few years I feel we have made great progress toward the goals which its founder, Serge Koussevitzky, envisioned for the Berkshire Music Center. The Center has indeed become a place where the young, talented musician can gain the practical experience he needs to enter the professional life. The instrumentalists and singers who are members of the Center today are talented indeed and akin to the music which is being composed in our time. Thus they make especially good interpreters of the music which our contemporary composers are writing.

"The Festival of Contemporary Music has become an integral and important part of the Berkshire Festival and the Berkshire Music Center. I welcome you to this year's 'festival within a Festival.'"

— Erich Leinsdorf

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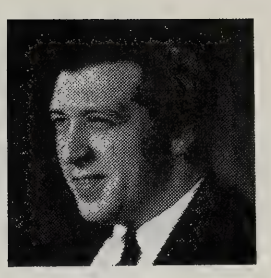
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Paul Fromm



Gunther Schuller

THE FROMM MUSIC FOUNDATION

The Fromm Music Foundation is dedicated to the furtherance of contemporary music. Wishing to bring the living flow of musical creation closer to the public, the Foundation aims to return the initiative to the composer and to strengthen the most vital source of a healthy musical culture: composition. To foster the realization of this aim, the Foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication and recording of contemporary music. The Foundation is headed by Paul Fromm of Chicago, its founder and President, and Alexander Schneider, its Associate Director. The Fromm Music Foundation program at Tanglewood was begun in 1957.

CONTEMPORARY MUSIC AT TANGLEWOOD

The Contemporary Music Program at the Berkshire Music Center comprises two kinds of activity: the study and performance of contemporary music, and instruction in composition for a limited number of composers whose previous studies and experiences have prepared them for work on an advanced level. The program is headed by Gunther Schuller, President of the New England Conservatory of Music. Student composers not only receive instruction from Mr. Schuller and this year's guest teacher, Ernst Krenek, but also participate in a series of seminars conducted by four visiting composers: Robert Cogan, Mario Davidovsky, Earle Brown, and Andrew Imbrie. In addition compositions by the student composers are performed at various Berkshire Music Center concerts, and prepared, as are the concerts of the Festival of Contemporary Music, under the supervision of Mr. Schuller.

Mr. Schuller replaces Aaron Copland who retired in 1965 after twenty-five years as head of the Composition Department at the Center.

THE FESTIVAL

"The Festival of Contemporary American Music was initiated in 1963. The generous support of the Fromm Music Foundation and the farsighted vision of the Berkshire Music Center's Director, Erich Leinsdorf, have made this week-long confrontation with contemporary music an institution at Tanglewood — a festival within a Festival.

"Its purposes are manifold. It provides a forum for new ideas and directions in music, and as such has become one of the most important annual events in the vital task of keeping the lines of communication open between composer and public. It also reaffirms the position that music can only survive in our society through the careful nurturing of the creative mind. But creation (composition) and recreation (performance) are inextricably linked: the one cannot survive without the other. The emphasis on museum policies possible in the other arts, particularly the visual arts, can only lead to attrition in music for the very simple reason that, unlike a painting which exists and can be viewed at leisure, a composition has to be *performed* in order to exist. It ceases to exist, except as a memory, the moment the performance has ended. It therefore becomes the obligation of every performing musician to keep the life-stream of music — composition — going and moving forward. The young men and women who come to Tanglewood as Fellowship students, performing in addition to Baroque and 19th Century music a wide variety of contemporary music, are meeting this challenge as a part of their professional commitment to music in all its breadth and depth.

"The Fromm Music Foundation and the Berkshire Music Center provide a special stimulus to these activities by annually commissioning a number of works by young composers about to establish themselves in the field of music. This year again the Festival expands its geographic range by including European composers, Ligeti and Blacher.

"The Festival does not claim to be comprehensive or all-permissive, but has presented over the years a wide sampling of contemporary music, ranging from young 'unknowns' to the well-established figures."

— Gunther Schuller

If you're game, send a quarter.

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FESTIVAL OF CONTEMPORARY MUSIC

* * *

CONCERT OF ELECTRONIC MUSIC

Sunday, August 4, at 9:00 p.m.

Main Lawn, Tanglewood

* * *

Program

Priscilla Smiley	Eclipse
Kenneth Gaburo	Lemon Drops For Harry
J. K. Randall	Lyric Variations for Violin & Computer — Variations I-XIV only

INTERMISSION

Mario Davidovsky	Synchronisms No. 3
György Ligeti	Articulations
Earle Brown	Times Five

"This program was arranged with the intention of including a rather broad representation of electronic music from the now large repertoire of compositions realized in this media. We hope that this program also exemplifies the ability of the electronic medium to adjust itself with great flexibility to the stylistic and aesthetic compositional requirements of each composer.

"Mr. Gaburo's, Mr. Ligeti's, and Miss Smiley's pieces are purely electronic pieces. In other words, all their sounds were generated and modulated through electronic devices. Mr. Brown's piece uses the tape recorder as an extension of the instrumental ensemble. Mr. Davidovsky's piece for pre-recorded cello (Robert Martin) and electronic sounds belongs to a series of short pieces in which he intends to combine conventional instruments with electronic sounds, looking for a coherent musical result out of the conjunction of the two media. Mr. Randall's piece does use a pre-recorded violin part (Paul Zukofsky) with electronic sounds which were computer-generated.

"With the exception of this last piece, the rest of the program was produced in standard tape studios."

— Mario Davidovsky

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— *Frank Conroy, *N. Y. Times Book Review*

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—Milton Babbitt, Princeton University

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FESTIVAL OF CONTEMPORARY MUSIC

* * *

BERKSHIRE MUSIC CENTER ORCHESTRA
Gunther Schuller, Conductor

Monday, August 5, at 8:00 p.m.
Theater-Concert Hall, Tanglewood

* * *

Program

LEON KIRCHNER — Concerto for Violin, Cello, Ten Winds and Percussion (1960)
(in two movements)

PAUL ZUKOFSKY, *solo violin* MARIA KYPRIE, *solo cello*

ERNST KRENEK — Horizon Circled (1967)

1. Azimuth
2. Elevation
3. Meridian
4. Inner Circle
5. Parabola
6. Zenith

RICHARD TRYTHALL — Continuums (1968)

Commissioned by the Berkshire Music Center and the Fromm Music Foundation

First Performance

INTERMISSION

MEL POWELL — Immobiles I, II, III, IV
For Tape and/or Orchestra (1967)

BORIS BLACHER — Orchester Ornament (1954)

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Barney Childs	Music for Two Flute Players Take 5 — Chance Music for any five instruments
Wilson Coker	Concertino for Bassoon and String Trio
Kenneth Gaburo	Elegy for Small Orchestra Ideas and Transformations No. 1 (Violin and Viola)
Herbert Haslam	Haiku Set — Eight Duos for Viola and Cello Special Starlight (Mixed Chorus, Treble Voices, Narrator and Orchestra)
Lejaren Hiller	Machine Music (Piano, Percussion and Two-Channel Tape Recorder)
Lejaren Hiller and Robert Baker	Computer Cantata (Soprano, Instrumental Ensemble and Two-Channel Tape Recorder)
Peter Lewis	Evolution (Chamber Orchestra) Septet (Flute, Clarinet, Bassoon, Piano, Violin, Viola, Cello)
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George Rochberg	Nach Bach — Fantasy for Harpsichord or Piano Zodiac — A Circle of 12 Pieces for Orchestra
William Schuman	Amaryllis — Variations for String Trio Concerto for Violin and Orchestra A Song of Orpheus—Fantasy for Cello and Orchestra
Robert Suderburg	Concert Mass — (Mixed Voices, a cappella) Six Moments for Piano

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FESTIVAL OF CONTEMPORARY MUSIC

* * *

Tuesday, August 6, at 8:00 p.m.

Theater-Concert Hall, Tanglewood

* * *

Program

JOSEPH MANERI — Chamber Piece for Woodwinds, Brass and Percussion (1968)

Members of the Berkshire Music Center Fellowship Program
STEFAN MINDE, Conductor

DONALD HARRIS — Ludus (1966)

Violin — PAUL ZUKOFSKY
Viola — ROBERT JONES
Bass — LAURENCE EPSTEIN
Oboe — TIMOTHY VALENTINE
Bassoon — CEDRIC COLEMAN
Violin — EDITH HALADJOFF
Cello — SOICHI KATSUTA
Flute — SUSAN GREENBERG
Clarinet — PAUL GALLO
Horn — SUSAN GOVIER

Conductor — JULIO MEDAGLIA

MARK DEVOTO — The Distinguished Thing (1968) (Concerto No. 3 for Piano and Twelve Instruments)

Commissioned by the Berkshire Music Center and the Fromm Music Foundation
First Performance
CRAIG SHEPPARD — Solo Piano

Violin — YOUNG NAM KIM
Viola — DAVID GEORGE
Flute — JONATHON LANDELL
Bassoon — MATTHEW SHUBIN
Trumpet — EDWARD HOFFMAN
Tuba — DONALD TIDWELL
Violin — EUGENE DRUCKER
Cello — MARIA KYPRIE
Clarinet — PAUL GALLO
Horn — MICHAEL JOHNS
Trombone — JOHN KITZMAN
Percussion — PAUL BERNS

Conductor — MICHAEL TILSON THOMAS

INTERMISSION

WILLIAM T. MCKINLEY — Premises and Expositions

Commissioned by the Berkshire Music Center and the Fromm Music Foundation
First Performance

Violin — PAUL ZUKOFSKY
Viola — JULIO MEDAGLIA
Flute — MICHAEL FINEGOLD
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Violin — NINA FALK
Cello — NEAL LAMONACO
Oboe — WILMA ZONN
Bassoon — KAZUYOSHI ASANO

Conductor — RONALD STOFFEL

EDWIN LONDON — Portraits of Three Ladies (American) (1967)

POCAHONTAS — DOLLY MADISON — NANCY HANKS

Violin — MARTHA KOLDEN
Flute — MICHAEL FINEGOLD
Clarinet — PAUL ZONN
Horn — VICTOR VENER
Trumpet — DENNIS NAJOOM
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Bass — LAURENCE WOLFE
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FESTIVAL OF CONTEMPORARY MUSIC

* * *

Wednesday, August 7, at 8:00 p.m.

Theater-Concert Hall, Tanglewood

* * *

Program

ARNOLD SCHOENBERG — Die Glückliche Hand Op. 18 (1910–13)

Libretto by the composer

Sopranos — EMILY DERR, BONITA GLENN, DONNA PRECHT

Altos — FRANCES PAVLIDES, PHYLLIS ELHADY, JACQUELINE PIERCE

Tenors — ROGER LUCAS, ARTHUR SJOGREN, GENE FORD

Basses — RICHARD SHAPP, LEE EVANS, FRANCIS HESTER

Der Mann — LESLIE GUINN

Berkshire Music Center Orchestra

Conducted by ERICH LEINSDORF

Musical Assistant — STEFAN MINDE

30-MINUTE INTERMISSION

STANLEY SILVERMAN — Elephant Steps (1968)

Commissioned by the Berkshire Music Center and the Fromm Music Foundation

First Performance

Libretto by RICHARD FOREMAN

Theatrical Production by RICHARD FOREMAN

Production supervised by STANLEY SILVERMAN

Art by POWER BOOTHE — Films by ERNIE GEHR

CLAUDE LEE, *Production Assistant*

DOUGLAS BLACK, *Stage Manager*

* * * *

CAST

Hartman — STENCE JACKSON
Max — LUTHER ENSTAD
Hannah — SUSAN HOAGLAND
Otto — JAMES JONES
Doctor — PHILIP ERIKSON
Lady — LINDEN MAXWELL
Scrubwoman — DONNA NEWMAN
Violinist — PAUL ZUKOFSKY

Angels — LAURY CHRISTIE, LOIS NORDLING

Six Ladies — KATHLEEN TOOHEY, CHRISTY RIO, JOELYN MCGOWAN, DORIS HOLLENBACH, M. LOUINE NOBLE, CONSTANCE POTTLE

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FESTIVAL OF CONTEMPORARY MUSIC

* * *

Thursday, August 8, at 8:00 p.m.

Theater-Concert Hall, Tanglewood

* * *

Program

ANDREW IMBRIE — String Quartet No. 3 (1957)

Allegretto — Scherzo-Presto — Poco Adagio

Violin — PAUL ZUKOFSKY
Viola — GERALDINE LAMBOLEY
Violin — ARTHUR CULVER
Cello — ALEKSANDER CIECHANSKI

JOSEPH SCHWANTNER — Chronicon for Bassoon and Piano (1967)

Bassoon — KAZUYOSHI ASANO
Piano — YUJI TAKAHASHI

LAWRENCE MOSS — Exchanges (1968)

Flute — JONATHON LANDELL
Oboe — TIMOTHY VALENTINE
Trumpet — DENNIS NAJOOM
Flute — EIKO ITO
Trumpet — BERNHARD JOBSKI
Trombone — MILTON STEVENS
Percussion — HOWARD LEAVITT
Conductor — GERALD BROWN

YANNIS XENAKIS — Eonta (1964)

YUJI TAKAHASHI — *Piano Solo*

Trumpet — EDWARD HOFFMAN
Trombone — JOHN KITZMAN
Trombone — FRANCIS HUNT
Trombone — MILTON STEVENS
Conductor — GUNTHER SCHULLER

INTERMISSION

ROBERT COGAN — Whirl . . . ds (I) (1967)

EMILY DERR — *Soprano*
JAMES JONES — *Baritone*

Members of the Berkshire Music Center Fellowship Program

GUNTHER SCHULLER, *Conductor*

PAUL CHIHARA — *Special Assistant*

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Huggler - Elegy. Orch (P6865)	3.00
Ichiyanagi - Sapporo. 12 different instruments (graph) (P6632)	7.50
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—String Quartet (P3807)	2.00
—String Quintet (ED18)	2.50
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FESTIVAL OF CONTEMPORARY MUSIC

BERKSHIRE MUSIC CENTER FACULTY RECITAL

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GILBERT KALISH, *Piano*

Saturday, August 10, at 2:30

Theater-Concert Hall, Tanglewood

THE SONATAS FOR VIOLIN AND PIANO

By CHARLES IVES*

First Sonata (1903–1908)

Andante — Allegro Vivace
Largo Cantabile
Allegro

Second Sonata (1903–1910)

Autumn: Adagio Maestoso — Allegro Moderato
In the Barn: Presto — Allegro Moderato
The Revival: Largo — Allegretto

INTERMISSION

Third Sonata (1902–1914)

Adagio, Verse 1 — Andante, Verse 2 —
Allegretto, Verse 3 — Adagio, last verse
Allegro
Adagio Cantabile — Andante con spirito

Fourth Sonata (1905–1914) ("Children's Day at the Camp Meeting")

Allegro
Largo — Allegro (con slugarocko)
Allegro

* Recorded by Mr. Zukofsky and Mr. Kalish for Folkways Records

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BOSTON SYMPHONY CHAMBER PLAYERS and CLAUDE FRANK guest artist

with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285
	Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478
	Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

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FESTIVAL OF CONTEMPORARY MUSIC

BOSTON SYMPHONY CHAMBER PLAYERS

Sunday, August 11, at 10:30 a.m.

Theater-Concert Hall, Tanglewood

Program

EDGARD VARESE — Octandre (1924)

Assez lent — Tres vif et nerveux — Grave

INGOLF DAHL — Duo Concertante for Flute and Percussion

Alla Marcia — Fughetta

Arioso accompagnato — Finale

INTERMISSION

ANTON WEBERN — Concerto for Nine Instruments op. 24

Etwas lebhaft — Sehr langsam — Sehr Rasch

BOHUSLAV MARTINU — Nonet

Poco allegro — Andante — Allegretto

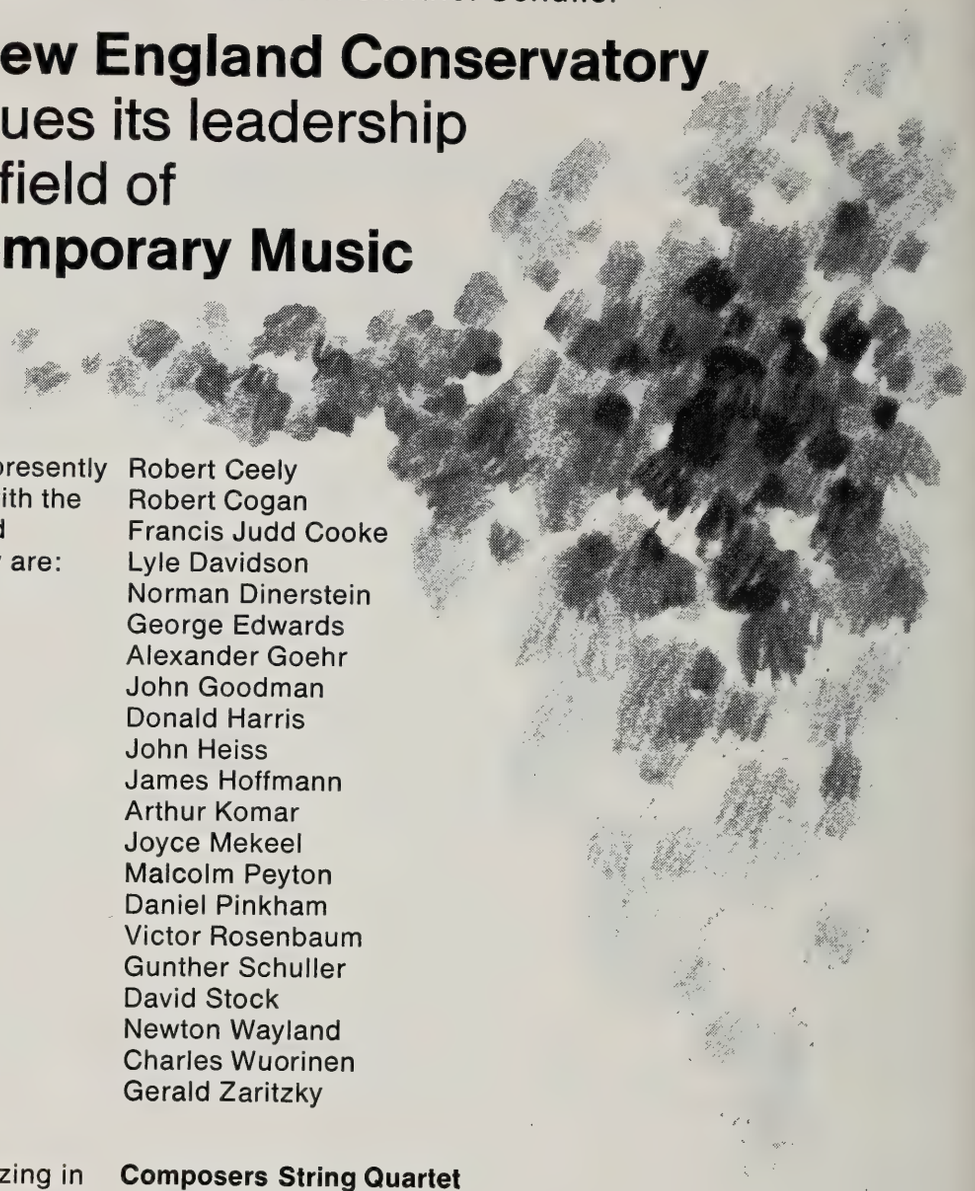
THE BOSTON SYMPHONY CHAMBER PLAYERS

JOSEPH SILVERSTEIN *violin*
BURTON FINE *viola*
JULES ESKIN *cello*
HENRY PORTNOI *bass*
DORIOT ANTHONY DWYER *flute*
RALPH GOMBERG *oboe*
GINO CIOFFI *clarinet*
SHERMAN WALT *bassoon*
JAMES STAGLIANO *horn*
ARMANDO GHITALLA *trumpet*
WILLIAM GIBSON *trombone*
EVERETT FIRTH *timpani*
RICHARD GOODE *piano*

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Berkshire Music Center

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VIOLIN

Patricio Cobos (Chile) — *Koussevitzky Music Foundation Fellow*
Joseph Conte (Providence, Rhode Island) — *Roy Lamson Fellow*
Arthur Culver (East Rochester, New York) — *1967 Berkshire Music Center Orchestra Fellow*
Mary Culver (East Rochester, New York) — *1967 Berkshire Music Center Orchestra Fellow*
Eugene Drucker (New York, New York) — *Jascha Heifetz Fellow*
Nina Falk (New York, New York) — *Fromm Music Foundation Fellow*
Michael Faulkner (Ridgewood, New Jersey) — *Fromm Music Foundation Fellow*
Emily Faxon (Brookline, Massachusetts) — *N.F.M.C., Ada Holding Miller Fellow*
Edith Haladjoff (Detroit, Michigan) — *Fromm Music Foundation Fellow*
Anita Halverson (Minneapolis, Minnesota)
Mieko Horie (Japan)
Laura Jeppesen (Brunswick, Maine)
Young Nam Kim (Korea) — *1967 Berkshire Music Center Orchestra Fellow*
Martha Kolden (Cambridge, Massachusetts) — *Young Artist Award*
Jin Kyung Koo (Korea)
Rhoda Lederman (Franklin Square, New York)
J. Patrick Rafferty (Toledo, Ohio)
Juan Ramirez Hernandez (Mexico) — *C. D. Jackson Master Award*
Sylvia Rosenzweig (Philadelphia, Pennsylvania) — *Carlotta M. Dreyfus Fellow*
Ralph Rubenstein (Brooklyn, New York) — *Selly A. Eisemann Memorial Fellow*
Marjorie Rupp (North Wales, Pennsylvania)
Jorge Salim (Brazil)
Hazel Sandow (Elmhurst, New York)
Gary Sliauzis (Miami, Florida)
Ellen Wagner (Schenectady, New York)
Stephanie Woolf (Medford, Massachusetts) — *1967 Berkshire Music Center Orchestra Fellow*

VIOLA

Heidrun Behncke (Germany) — *1967 Berkshire Music Center Orchestra Fellow*
Judy Checkovich (South Norwalk, Connecticut)
David George (Philadelphia, Pennsylvania)
Francis Grimes (Cumberland, Rhode Island)
Enid Jones (Cincinnati, Ohio) — *Stanley Chapple Fellow*
Robert Jones (Cincinnati, Ohio) — *Stanley Chapple Fellow*
Geraldine Lamboley (Tampa, Florida) — *Fromm Music Foundation Fellow*
Barry Lehr (New York, New York) — *Fromm Music Foundation Fellow*
Mark Perlman (New York, New York) — *Fromm Music Foundation Fellow*
Patricia Snowdon (Philadelphia, Pennsylvania)

CELLO

Thirzah Bendokas (Union City, Connecticut) — *WCRB (Boston) Fellow*
Terry Braverman (Brooklyn, New York)
Aleksander Ciechanski (Poland) — *Fromm Music Foundation Fellow*
Mary Durell (Toledo, Ohio)
Masayoshi Kataoka (Japan) — *Fromm Music Foundation Fellow*
Soichi Katsuta (Japan) — *Koussevitsky Music Foundation Fellow*
Maria Kyprie (Ann Arbor, Michigan)
Neal LaMonaco (Bayside, New York) — *Samuel C. Endicott Fellow*
Richard Mickey (Cincinnati, Ohio) — *Fromm Music Foundation Fellow*
Charlotte Moulyn (Stamford, Connecticut) — *Arthur M. Abell Fellow*
Elizabeth Pearson (Newbury, Massachusetts)

BASS

Steven Edwards (West Collingswood, New Jersey)
Laurence Epstein (Miami, Florida) — *Leo Wasserman Foundation Fellow*
Louis Kosma (Warminster, Pennsylvania)
Michele Saxon (Roslyn Heights, New York) — *C. D. Jackson Master Award*
Laurence Wolfe (Stoneham, Massachusetts) — *1967 Berkshire Music Center Orchestra Fellow*

HARP

Marjorie Hartzell (Albany, New York)

FLUTE

Michael Finegold (New Haven, Connecticut) — *Fromm Music Foundation Fellow*
Susan Greenberg (Castro Valley, California) — *N.F.M.C., Ada Holding Miller Fellow*
Eiko Ito (Japan) — *1967 Berkshire Music Center Orchestra Fellow*
Jonathon Landell (Acton, Massachusetts)

OBOE

Donald Bender (Danbury, Connecticut)
Marion Gibson (Denton, Texas) — *Fromm Music Foundation Fellow*
Timothy Valentine (Boston, Massachusetts) — *Augustus Thorndike Fellow*
Wilma Zonn (Grinnell, Iowa) — *1967 Berkshire Music Center Orchestra Fellow*

CLARINET

David Breeden (Denton, Texas) — *Fromm Music Foundation Fellow*
Paul Gallo (Brooklyn, New York) — *Fromm Music Foundation Fellow*
Donald Stewart (New York, New York) — *Fromm Music Foundation Fellow*
Paul Zonn (Grinnell, Iowa) — *1967 Berkshire Music Center Orchestra Fellow*

BASSOON

Kazuyoshi Asano (Japan) — *1967 Berkshire Music Center Orchestra Fellow*
Cedric Coleman (Hempstead, New York) — *WCRB (Boston) Fellow*
Kirkland Ferris (Concord, New Hampshire)
Matthew Shubin (New York, New York)

FRENCH HORN

Joy Durschnitt (New York, New York)
Edwin Goble (Sheffield, Massachusetts) — *1967 Berkshire Music Center Orchestra Fellow*
Suzanne Govier (Mountain Lakes, New Jersey)
Michael Johns (Manchester, Connecticut) — *Fromm Music Foundation Fellow*
Robert Routch (Allentown, Pennsylvania) — *Samuel C. Endicott Fellow*
Victor Vener (Pasadena, California) — *Fromm Music Foundation Fellow*

TRUMPET

Edward Hoffman (Park Ridge, Illinois)
Bernhard Jobski (Germany) — *Koussevitzky Music Foundation Fellow*
Dennis Najoom (Pittsfield, Massachusetts) — *Fromm Music Foundation Fellow*
James Simpson (Amherst, Massachusetts) — *1967 Berkshire Music Center Orchestra Fellow*

TROMBONE

Francis Hunt (Sandusky, Ohio)
John Kitzman (Garden City, Michigan)
Milton Stevens (Great Barrington, Massachusetts) — *Fromm Music Foundation Fellow*

TUBA

Donald Tidwell (New Orleans, Louisiana)
Ellis Wean (Holbrook, Massachusetts)

PERCUSSION

Paul Berns (Fairview Park, Ohio) — *Fromm Music Foundation Fellow*
Garry Kvistad (Franklin Park, Illinois)
Howard Leavitt (Silver Spring, Maryland) — *Fromm Music Foundation Fellow*
Peter Magadini (San Francisco, California) — *Lenox School of Jazz Fund Fellow*
Anthony Orlando (Reading, Pennsylvania)
Linda Raymond (Salem, Massachusetts)

PIANO

Diana Duffin (Morrisville, Pennsylvania)
Rosemary Hyler (Danville, Virginia)
Cecilia Ignatieff (Canada)
Kimberly Kabala (Huntington Woods, Michigan) — *Lucien Wulsin Memorial Fellow*
Roselyne Masset-Lecocq (France) — *Lucien Wulsin Memorial Fellow*
Michael Root (Cleveland Heights, Ohio)
Nina Sapiejewski (New York, New York) — *Asher J. Schuffer Memorial Fellow*
Craig Sheppard (Jenkintown, Pennsylvania) — *Lucien Wulsin Memorial Fellow*
Elizabeth Stevens (Great Barrington, Massachusetts) — *Lucien Wulsin Memorial Fellow*
Yuji Takahashi (Japan)

HARPSICHORD

William Sano (Youngstown, Ohio) — *William Schwann Fellow*

VOICE

Mary Christie (Evanston, Illinois)
Osceola Davis (New York, New York) — *Beranek Fellow*
Emily Derr (New York, New York)
Bonita Glenn (Philadelphia, Pennsylvania) — *Adah Mase Curran Fellow*
Susan Hoagland (Arlington, Virginia)
Doris Hollenbach (Uniondale, New York)
Jo Ann Lanier (Youngstown, Ohio) — *Young Artist Award*
Donna Newman (Pigeon, Michigan)
Louine Noble (Glendale, Missouri)
Donna Precht (Brooklyn, New York) — *Adah Mase Curran Fellow*
Christy Rio (Cambridge, Massachusetts)
Kathleen Toohey (North Adams, Massachusetts)
Carol Cannon (Baltimore, Maryland)
Margery Clifford (Chevy Chase, Maryland)
Phyllis Elhady (Manchester, New Hampshire)
Linden Maxwell (Mt. Rainier, Maryland)
JoElyn McGowan (Omaha, Nebraska)
Lois Nordling (Westwood, New Jersey)
Frances Pavlides (Astoria, New York)
Jacqueline Pierce (New York, New York)
Cathleen Porter (North Olmsted, Ohio)
Constance Pottle (Lexington, Massachusetts)
Kenneth Clinton (Watertown, Connecticut)
Luther Enstad (Williamsburg, Iowa)
Gene Ford (Baltimore, Maryland)
Roger Lucas (Charleston, West Virginia) — *C. D. Jackson Master Award*
Roy Perdue (Salisbury, Maryland)
Arthur Sjogren (Peekskill, New York)
Richard Cassell (Hewlett, New York)
Lee Evans (Boston, Massachusetts)
Francis Hester (Dorchester, Massachusetts)
Stence Jackson (Walled Lake, Michigan)
James Jones (St. Louis, Missouri) — *High Fidelity Magazine Fellow*
Alan Kosloff (Waterbury, Connecticut)
Leopold Napotnik (Chicago, Illinois)
Richard Shapp (Merion Station, Pennsylvania)
Charles White (Charlotte, North Carolina)
Philip Erikson (Philadelphia, Pennsylvania)
Thomas Ross (Fairmont, Minnesota)

COMPOSER

Paul Chihara (Santa Monica, California) — *ASCAP Fellow*
Marc-Antonio Consoli (Bellerose, New York) — *Margaret Lee Crofts Fellow*
Stephen Dickman (Glencoe, Illinois)
Jere Hutcheson (East Lansing, Michigan)
Barbara Kolb (New York, New York)
Vincent Luti (New Haven, Connecticut)
Paul Mefano (France) — *Margaret Lee Crofts Fellow*
Harold Oliver (Princeton, New Jersey)
Jerzy Sapiejewski (Poland) — *Koussevitzky Music Foundation Fellow*
Robert Selig (Evanston, Illinois)

CONDUCTOR

Gerald Brown (Bolivia) — *Gertrude Robinson Smith Associate Fellow in Conducting*
James Frazier (Detroit, Michigan) — *Edgar Stern Memorial Associate Fellow in Conducting*
Julio Medaglia (Brazil) — *Leonard Bernstein Fellow in Conducting and Violin*
Stefan Minde (West Germany) — *Erich Leinsdorf Fellow in Conducting and Vocal Coaching*
Ronald Stoffel (Buffalo, New York) — *Samuel Antek Fellow in Violin and Conducting*
Michael Tilson Thomas (Los Angeles, California) — *Koussevitzky Memorial Conducting Fellow*

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WEDNESDAY AUGUST 14 1968

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1.50 pm **FANFARE** **THEATR**

STRAUSS Feierlicher Einzu

horns
Edwin Goble
Michael Johns
Robert Routch
Victor Vener

trumpets
Edward Hoffman
Bernhard Jobski
Dennis Najoom
James Simpson

trombones
Francis Hunt
John Kitzman
Judith Rich
Milton Stevens

tubas
Neal Tidwell
Ellis Wean

timpani
Howard Leavitt

WILLIAM GIBSON *conductor*

2 pm **THEATR**

BOSTON UNIVERSITY YOUNG ARTIST ORCHESTRA

WALTER EISENBERG *conductor*

HAYDN — Symphony no. 67 in F major
- Presto
- Adagio
- Menuetto
- Finale: allegro molto

STRAVINSKY — Suite from the ballet 'The Firebird'
- Danse infernale
- Berceuse
- Finale

MENDELSSOHN — Violin concerto in E minor op. 64 (first movement)
Allegro molto appassionato
MARY CROWDER

DE FALLA — Three dances from 'The three cornered hat'
- The neighbors' dance
- The miller's dance
- Final dance (Jota)

BOSTON UNIVERSITY YOUNG ARTIST ORCHESTRA

first violins
Mary Crowder *concertmaster*
Kathryn Baker
Jenny Essers
Deborah Greenblatt
Thomas Ludwig
Cheryl Minor
Charles Pikler
Kathleen Winkler

second violins
Rochelle Abramson
Anthony Adessa
Bruce Erwin
Lenore Jacksey
Tim Kovatch
Daniel Mason
Edward Reich

violas
Cecilia Anker
Richard Lane
Linda Moody
Linda Schiff

cellos
Mary Elder
David Geber
John Hine
Ann Landon
Roger Low

basses
Rod Glaubman
Susan Shatkin
Carolyn White

flutes
Kathy Bauer
Pamela Pressley
Grant Rudolph
Carol Stevens

oboes
Stephen Goble
Stephen Labiner
Marsha Taylor

clarinets
Patti Beasley
Richard Hancock
Daniel Teare

bassoon
Alexander Heller
Rita Hildebrandt

horns
Richard Decker
Emily Fine
W. Charles Gibson
J. Peter Leonard
Ellen Warlow

trumpets
John DeWitt
John Moskwa
Rolf Smedvig
Ray Wellbaum

trombones
Charles French
John Kinney
Bruce Solomon

tuba
David Flood

percussion
Peter Carnevale
Mark Lutton
John Soroka
Mark Spotz

piano
Rebecca Simmc

2 pm — CHAMBER MUSIC HALL

IEW ENGLAND CONSERVATORY INSTITUTE AT TANGLEWOOD
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resents a program of EXPLORATORY COMPOSITIONS under the direction f HERBERT ALPER, chairman, department of music education at the New ngland Conservatory of Music

icholas Baffaro, Judith Flandreau, Margo Simon, Sister Marie Thomas Keating
)hn M. Eddins, Katherine Anne Sanford, Magadalene York, John Davidson

.10 pm **FANFARE** — PORCH OF THE MAIN HOUSE

IUGGLER — Outdoor Piece for Tanglewood op. 70 (1968)

Joy Durschnitt *horn*
Suzanne Govier *horn*
Edward Hoffman *trumpet*
Bernhard Jobski *trumpet*
Dennis Najoom *trumpet*
James Simpson *trumpet*
Francis Hunt *trombone*
John Kitzman *trombone*
Milton Stevens *trombone*
Neal Tidwell *tuba*
Peter Magadini *percussion*
Anthony Orlando *percussion*

ARMANDO GHITALLA *conductor*

commissioned by the Berkshire Music Center in cooperation with Margaret Lee Crofts

.15 pm **MUSIC FOR WINDS** — PORCH OF THE MAIN HOUSE

O PRESTI — Octet

IAYER — Song for 12 horns

IAYER — Capriccio for 12 horns

INDEMITH — Kleine Kammermusik op. 24 no. 2

Playful
Waltz
Placid and simple
Rapid
Very lively

Eiko Ito *flute*
Donald Bender *oboe*
Donald Stewart *clarinet*
Cedric Coleman *bassoon*
Victor Vener *horn*

IOZART — Serenade no. 12 in C minor K. 388

Allegro
Andante
Menuetto in canone
Allegro

Timothy Valentine *oboe*
Wilma Zonn *oboe*
Donald Stewart *clarinet*
David Breeden *clarinet*
Kazuyoshi Asano *bassoon*
Matthew Shubin *bassoon*
Suzanne Govier *horn*
Edwin Goble *horn*

RONALD STOFFEL *conductor*

3.15 pm CHAMBER MUSIC — THEATR

TELEMANN — Concerto in F minor for oboe and strin

Allegro
Largo e piano (nicht zu langsam)
Vivace

WILMA ZONN *oboe*

Sylvia Rosenzweig *violin*
Patricio Cobos *violin*
Jorge Salim *violin*
Gary Sliauzis *violin*
Mieko Horie *violin*

Barry Lehr *viola*
Judy Checkovich *viola*
Neal LaMonaco *cello*
Laurence Epstein *bass*
William Sano *harpsichord*

JAMES FRAZIER *conductor*

BEETHOVEN — Trio for violin, cello and piano in E flat major op. 1 no.

Allegro
Adagio cantabile
Scherzo: allegro assai
Finale: presto

Mary Culver *violin*
Thirzah Bendokas *cello*
Elizabeth Stevens *piano*

4.30 pm DANCE PROGRAM — SHE

MARY ANTHONY DANCE THEATRE featuring ROSS PARKES
Students of the BOSTON UNIVERSITY ADVANCED DANCE WORKSHO
under the direction of JOSEPH GIFFORD

COMMEDIA — Choreography by JOSEPH GIFFOR
Music of POULENC and old French ai

Opening and Walk-around
Of love
Entr'acte: little dance
Of greed
Entr'acte: little dance
Of vanity
Entr'acte: little dance
Of pedantry
Finale

Eleanor Gwynn
Carol Underwood
Karen Radler
Stuart Hadley-Hopps
Paula Sepinuck
Theodore Striggles

SONGS — Choreography by MARY ANTHON
Music of DEBUSS

1. Harriet Clifford, Muriel Cohen, Ellen Robbins
2. Ross Parkes, Daniel Maloney, Kenneth Pearl
3. Mary Anthony, Harriet Clifford, Muriel Cohen, Ellen Robbins, Ross Parkes, Daniel Maloney, Kenneth Pearl

ANTIPHON — Choreography by MARY ANTHON
Music of CALABR

Ross Parkes
Harriet Clifford
Lois Lowenstein
Daniel Maloney
Muriel Cohen
Ellen Robbins
Kenneth Pearl
Joanna Koch

Costumes and curtain for COMMEDIA designed by Frederick S. Wuntch
Costumes for ANTIPHON executed by Susan MacPherson
Stage manager Thomas Mupp

.30 pm **COMPOSERS FORUM** **THEATRE**

Program prepared under the direction of GUNTHER SCHULLER

APIEJEWSKI — Tanglemusic

Aleksander Ciechanski *cello*
Susan Greenberg *flute*
Nina Sapiejewski *piano*
Donald Bender *oboe*
John Kitzman *trombone*
Jerzy Sapiejewski *piano*

ONSOLI — Equinox II

Young Nam Kim *violin*
Soichi Katsuta *cello*
Michael Finegold *flute*
David Breeden *clarinet*
Yuji Takahashi *celesta*
Jacqueline Mefano *piano*
Stanley Silverman *guitar*
Peter Magadini *percussion*
Howard Leavitt *percussion*
Garry Kvistad *percussion*
Linda Raymond *percussion*
Anthony Orlando *percussion*
Paul Berns *percussion*

DONNA PRECHT *soprano*
GUNTHER SCHULLER *conductor*

UTCHESON — Designs for Fourteen

Victor Vener *horn*
Joy Durschnitt *horn*
Dennis Najoom *trumpet*
Edward Hoffman *trumpet*
James Simpson *trumpet*
Bernhard Jobski *trumpet*
Milton Stevens *trombone*
John Kitzman *trombone*
Francis Hunt *trombone*
Ellis Wean *tuba*
Neal Tidwell *tuba*
Linda Raymond *percussion*
Paul Berns *percussion*
Anthony Orlando *percussion*

MICHAEL THOMAS *conductor*

.30 pm **RECITAL BY THE VOCAL FELLOWS** **CHAMBER MUSIC HALL**

CHUBERT — Lieder

JO ANN LANIER *soprano*

RAHMS — Lieder

JACQUELINE PIERCE *mezzo-soprano*

VOLFF — Selections from *Italienisches Liederbuch*

BONITA GLENN *soprano*

RAHMS — *Zigeunerlieder* op. 103

BONITA GLENN *soprano*
PHYLLIS ELHADY *contralto*
ARTHUR SJOGREN *tenor*
FRANCIS HESTER *bass*

ccompanied by Michael Root, Cecilia Ignatieff and Kimberly Kabala.

pm **PORCH OF THE MAIN HOUSE**

TANGLEWOOD CHOIR and BERKSHIRE CHORUS

CHARLES WILSON *conductor* JOHN OLIVER *assistant conductor*

IAYDN — Movements from Mass in D minor 'The Nelson'

Kyrie Eleison
Agnus Dei

BONITA GLENN *soprano*
JACQUELINE PIERCE *contralto*
PHILIP ERIKSON *tenor*
FRANCIS HESTER *bass*

ROSEMARY HYLER *piano*

RAHMS — Ein deutsches Requiem op. 45

Ihr habt nun Traurigkeit
Wie lieblich sind deine Wohnungen

DONNA NEWMAN *soprano*
CRAIG SHEPPARD *piano*

JOHN OLIVER

TANGLEWOOD CHOIR

sopranos	altos	tenors	basses
Laury Christie	Carol Cannon	Kenneth Clinton	Richard Cassell
Osceola Davis	Margery Clifford	Luther Enstad	Lee Evans
Emily Derr	Phyllis Elhady	Philip Erikson	Francis Hester
Bonita Glenn	Linden Maxwell	Gene Ford	Spence Jackson
Susan Hoaglund	JoElyn McGowan	Roger Lucas	James Jones
Doris Hollenbach	Lois Nordling	Roy Perdue	Alan Kosloff
Jo Ann Lanier	Frances Pavlides	Arthur Sjogren	Leopold Napotnik
Donna Newman	Jacqueline Pierce	Emmett Windham	Thomas Ross
M. Louine Noble	Cathleen Porter		Richard Shapp
Donna Precht	Constance Pottle		Charles W. White
Christy Rio			
Kathleen Toohey			

BERKSHIRE CHORUS

sopranos	altos	tenors	basses
Agnes Donovan	Geraldine Black	David English	Edward Desabaye
Anne Errington	Elizabeth Fieselman	Robert Koch	Frederick Fowkes
Emilie Fedotowsky	Leah Jansizian	Hector LaVerdiere	Edward Gifford
Nancy Gifford	Eugenia Kolesnikoff	Rev Louis J. McCue	Larry Huber
Rae Kaplan	Elizabeth Mihovan	Thomas Sherer	Vernon Jarvis
Maren Keller	Vivian Oram	Robert Wing	Lewis Morrissey
Dorothy Kelly	Phyllis Trudeau		George Russell
Joan McKinley	Isabelle Winter		
Frances Sherer			
Suzanne Pelton			
Sandra Smith			
Sallynan Stevens			
Janet Tivy			
Michaelyn Zadjura			

pm **CHAMBER MUSIC** **THEATRE**

BOSTON UNIVERSITY YOUNG ARTISTS PROGRAM

NE — Partita for wind quintet

Introduction and theme
Variation
Interlude
Gigue
Coda

Pamela Pressley *flute* — Patti Beasley *clarinet*
Stephen Labiner *oboe* — Rita Hildebrandt *bassoon*
Peter Leonard *horn*

AYDN — String quartet in G major op. 54 no. 1

Allegro con brio
Allegretto
Menuetto — allegretto
Finale: presto

Mary Crowder *violin* — Cecilia Anker *viola*
Daniel Mason *violin* — David Geber *cello*

OZZA — Sonatine

Allegro vivo
Andante ma non troppo
Allegro vivo
Largo — allegro

Rolf Smedvig *trumpet* — Charles Gibson *horn*
John DeWitt *trumpet* — Bruce Solomon *trombone*
David Flood *tuba*

0 pm **FANFARE** **IN FRONT OF THE SHED**

OPLAND — Fanfare for the Common Man

ns	trumpets	trombones	tubas
Durschnitt	Edward Hoffman	Francis Hunt	Neal Tidwell
win Goble	Bernhard Jobski	John Kitzman	Ellis Wean
anne Govier	Dennis Najoom	Lane Leidig	**percussion**
chael Johns	James Simpson	Judith Rich	Paul Berns
bert Routch		Milton Stevens	Garry Kvistad
tor Vener			Linda Raymond

ROGER VOISIN *conductor*

pm to 7 pm **EXHIBITION** **HAWTHORNE COTTAGE**

ere will be an exhibition in the Hawthorne Cottage, located opposite the Lion tte, from the Berkshire Museum. Pittsfield, Massachusetts and from the Shaker llage, Hancock, Massachusetts.

e Berkshire Music Center and the Friends of Music at Tanglewood are most ateful to the Berkshire Museum and the Hancock Shaker Village for their operation.

am to 10 pm **EXHIBITION** **GLASS HOUSE**

here will be an exhibition in the Glass House (Main Gate) of student works from e Painting and Drawing classes of the Boston University Tanglewood Institute

COMMITTEE FOR TANGLEWOOD ON PARADE

Mrs Serge Koussevitzky *chairman*

Honorary members

Mrs Henry B. Cabot, Mrs Silvio O. Conte, Mrs John Volpe

Miss Anna Alexandre
Mrs Bruce Crane
Mrs Harry Ellis Dickson
Mrs George Edman
Mme Anna de Leuchtenberg
Mrs Paul K. Fodder
Mrs J. D. Hatch
Mrs C. D. Jackson
Mrs William Kroll
Mrs Lawrence K. Miller
Mrs Stephen V. C. Morris
Mrs Thomas D. Perry Jr
Mrs John H. Rice
Mrs Jay Rosenfeld
Mrs John L. Senior
Mrs Joseph Silverstein
Mrs Louis Speyer
Mrs Edgar Stern
Mrs Albert Sterner
Mrs Roger Voisin
Mrs William Willeke

THE BERKSHIRE MUSIC CENTER

In the years since 1940, the Music Center, under the leadership of Serge Ko sevitzky, Charles Munch and now Erich Leinsdorf, has given experience, guidar and valuable training to more than 6000 young musicians, including 700 from f eign countries. Its alumni are now members of hundreds of orchestras here a abroad (there are 39 alumni in the Boston Symphony Orchestra, 18 in the Philad phia Orchestra, and 15 in the New York Philharmonic), members of many op companies, conductors of many orchestras (the New York Philharmonic, the B falo Philharmonic, the Los Angeles Philharmonic, the Ravinia Festival, heads many schools (Eastman School of Music, Interlochen Academy of the Arts), a performers and teachers in all parts of the world. Without the aid and support the Friends of Music at Tanglewood, the Boston Symphony Orchestra could ne have supported the Center for these years.

As we close the twenty-eighth year of the Berkshire Music Center, the Trustees the Boston Symphony Orchestra wish to thank the Music Center's Friends. T year we have a special incentive for the continuing support of the Music Cen as the Rockefeller Foundation has offered us a three-year matching grant challe ing the Friends of Music at Tanglewood to increase their giving and thus ea $50,000 this year toward the eventual three-year goal of $125,000. This supp is needed to carry on the training of young musicians with the same high standar of performance and breadth of musicianship as has been the case for so long. Gi to the Music Center of any amount are gratefully received.

HENRY B. CABOT
President
Trustees of the Boston Symphony Orches

Checks should be made payable to the Boston Symphony Orchestra Inc. By t means you will insure that your gift is allowable as a tax deduction.

ORCHESTRA OF THE BERKSHIRE MUSIC CENTER

lins

tricio Cobos
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thur Culver
ıry Culver
gene Drucker
chael Faulkner
ıily Faxon
ith Haladjoff
ita Halverson
eko Horie
ura Jeppesen
ung Nam Kim
artha Kolden
ı Kyung Koo
ıoda Lederman
Patrick Rafferty
an Ramirez-Hernandez
lvia Rosenzweig
lph Rubenstein
arjorie Rupp
rge Salim
ızel Sandow
ıry Sliauzis
len Wagner
ephanie Woolf

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dy Checkovich
na Falk
ıvid George
ancis Grimes
Enid Jones
Robert Jones
Geraldine Lamboley
Barry Lehr
Mark Perlman
Patricia Snowdon

cellos

Thirzah Bendokas
Terry Braverman
Aleksander Ciechanski
Mary Durell
Masayoshi Kataoka
Soichi Katsuta
Maria Kyprie
Neal LaMonaco
Richard Mickey
Charlotte Moulyn
Elizabeth Pearson

basses

Stephen Edwards
Laurence Epstein
Louis Kosma
Michele Saxon
Lawrence Wolfe

flutes

Michael Finegold
Susan Greenberg
Eiko Ito
Jonathon Landell

oboes

Donald Bender
Marion Gibson
Timothy Valentine
Wilma Zonn

clarinets

David Breeden
Paul Gallo
Donald Stewart
Paul Zonn

bassoons

Kazuyoshi Asano
Cedric Coleman
Kirkland Ferris
Matthew Shubin

horns

Joy Durschnitt
Edwin Goble
Suzanne Govier
Michael Johns
Robert Routch
Victor Vener

trumpets

Edward Hoffman
Bernhard Jobski
Dennis Najoom
James Simpson

trombones

Francis Hunt
John Kitzman
Milton Stevens

tubas

Neal Tidwell
Ellis Wean

percussion

Paul Berns
Garry Kvistad
Howard Leavitt
Peter Magadini
Anthony Orlando
Linda Raymond

harps

Marjorie Hartzell
Betsy Wahl

personnel manager

Paul Zonn

librarians

Ronald Whitaker
David Rotenberg

stage manager

Jonathan Wulp

8 pm GALA CONCERT SHEI

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

BRAHMS Academic Festival Overture op. 80*
conducted by CHARLES WILSON

COLGRASS As quiet as . . .*
with dancers NORMAN WALKER and PAMELA LADIMEI
from Jacob's Pillow Dance Festival
conducted by GUNTHER SCHULLER

PROKOFIEV Peter and the Wolf
FRANK LANGELLA *narrator*
from The Berkshire Theatre Festival
conducted by ERICH LEINSDORF

intermission

BOSTON SYMPHONY ORCHESTRA and BERKSHIRE MUSIC CENTER ORCHESTRA

WAGNER Siegfried's Rhine journey and funeral music from
'Die Götterdämmerung'
The ride of the Valkyries from 'Die Walküre'
conducted by ERICH LEINSDORF

There will be a display of fireworks over Lake Mahkeenac at the end of the concert

RCA VICTOR RECORDS*
BALDWIN PIANO

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